

MUSICAL AND DRAMATIC FOURIER

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✓ ITALO CAMPANINI.

FEW names in the history of Art epitomize a more interesting—in fact, romantic—story of arduous, painful and disheartening struggle, patient perseverance, slow emergence from obscurity, and eventual brilliant success, than the name of Italo Campanini, the foremost tenor of the day. He is indeed an example of the “divinely gifted man, whose life in low estate began.” But while everybody regards genius as a divine gift, few stop to think of the labor, yes the drudgery, that gift implies. As an illustration of this truth, look how slowly Campanini ascended the steep and toilsome path from humble obscurity to the proud eminence of a peerless artist.

He was born in Parma, Italy, in 1846, and was the son of a poor blacksmith, who was, however, a man of intelligence and learning far above his station. Thus it happened that Italo, who was able to read and write at seven, received a better education than most boys of his circumstances. At fourteen he joined Garibaldi's army, and after serving with gallantry was thrice wounded before Capua and confined three months in the hospital. It was one of these wounds that left the scar still visible on his cheek. After he returned home he went to work in his father's shop, and at the bellows and the hammer developed the splendid physique which gives him the lung power required by so admirable an artist.

It was something more than two years after he began to work in his father's shop that one evening he happened with some companions in a wine garden, on the outskirts of Parma, and heard some itinerant musicians playing “Miserere” from Verdi's “Il Trovatore.” The young men joined in the singing of the chorus, and a striking tenor voice, ringing out above the other voices strong, sweet and clear, attracted the attention of a little old man who sat engaged with a bottle of wine. This old man was a music teacher and composer of local distinction, and he marveled at the strength and purity of the tenor voice which was making the atmosphere of the garden vibrate. When the singing was ended he hurried to the group and inquired for the tenor.

“It is Campanini—Italo Campanini!” exclaimed the bystanders.

“Who taught you to sing?” asked the old man.

“No one,” answered the youth.

“Then how came you to sing so well?”

“I did not know that I sang well, signor; I sing as I feel.”

“But you do, you do!” said the old man, excitedly.

“I am the Maestro Dall' Argini, and I tell you that you

have a remarkable voice. You must come to me. Can you be at my house to-morrow morning at eleven o'clock?”

The result was that Campanini became the pupil of Dall' Argini. After a while, however, the old man's ardor began to cool, and this was noticed by the young man; but he had aroused a nature that would not turn back. Campanini was too proud, after this discovery, to remain any longer a pupil of the maestro, so he deter-

audience jeered, but he shook his fist at it and shouted “He laughs best who laughs last.” Of course he lost his engagement; but a few nights later he sang in “Il Trovatore” at a suburban theatre with so much success that he saved the management from impending ruin. He was sick, however, of Parma, and he accepted an offer from a Russian manager for a five years' engagement in a traveling company, at about eighty cents a day—say \$24 per month. He traveled over a large part of

Russia, but met with no great success. At Jassy a revolt put a sudden end to the engagement of his troupe, the manager decamped, and the singers were left to take care of themselves. At the same time Campanini was robbed of all his personal effects under a local law which sanctioned the seizing of lodgers' effects to pay a landlord's debts. He was reduced to the necessity of selling his coat to procure a meal, and then of staying indoors to keep from freezing. Finally, a lawyer of the place got up a concert for his benefit, and he made thereby about \$40, which enabled him to reach Novgorod and join another troupe.

In 1869 he returned to Italy, and at Milan placed himself under the tuition of Francisco Lamperti. After more than a year's study he was engaged to sing first tenor rôles at La Scala, and on his first appearance made a great success in “Faust.” From this time forward his career has been an uninterrupted series of successes. He sang for the first time in London in 1872, and in the fall of 1873 for the first time in New York.

His repertoire includes nearly eighty operas, and he stands pre-eminently above other tenors, living or dead, in the wide range of characters he has mastered. He is equally at home in works of the florid Italian school or in those of the ponderous German school. His favorite characters are Raoul in “The Huguenots,” Edgardo in “Lucia,” Rhadames in “Aida,” Lohengrin, Ruy Blas, and Fernando in “La Favorita.”

His acting is almost as remarkable as his singing, and it has been asserted that in his scene with Lucia, in the second act of the opera of the same name, his acting surpasses anything ever witnessed on the lyric or dramatic stage.

It has been said of Signor Campanini that “in private life he is as modest and unassuming as he is upon the stage. Those who enjoy the privilege of his intimate acquaintance are charmed by his frankness and the simplicity of his manner. He is really a man of great and varied natural ability and of much acquired knowledge. In addition to his native Italian, he speaks French fluently, Russian very well, and latterly has acquired a fair command of English.” It is his maxim that, to succeed in art, one must have a calm and tranquil brain. He therefore carefully refrains from all excesses.



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mined to present himself at the Parma Conservatory of Music and seek entrance as a free pupil. The directors were surprised at his presumption, and they did not hesitate to say so; but they were rather pleased with his bearing and so told him to sing for them. Foolish directors! had their hearts been adamant they could hardly have resisted the melting power of that voice. But as their hearts were not adamant, they admitted him at once, and he found himself suddenly in the enjoyment of all the advantages of one of the best music schools in the world.

After a while he obtained an engagement to sing small parts in a local theatre. Then he was cast for the rôle of the Notary in “La Sonnambula,” but he was taken with stage fright, and thereby made a lamentable failure. The

MUSICAL.

BRIEFS AND SEMI-BRIEFS.

....Albert Rosse's third concert took place at Chickering Hall on Thursday night.

....The sixth hundredth concert at Koster & Bial's concert hall was given on Tuesday evening.

....The Sternberg-Wilhelmj concerts at Koster & Bial's Concert Hall continue and are drawing large audiences.

....Mr. Rosse gave a concert on last Tuesday evening at Chickering Hall, with the aid of a number of artists and several of his pupils.

....Amy Sherwin will make her first appearance in concert this season at the next Saalfeld concert in Steinway Hall, on next Monday.

....On Sunday night Her Majesty's Opera Company gave Rossini's "Stabat Mater" for the last time this season, followed by a miscellaneous concert.

....F. Kenyon-Jones, of Milwaukee, has composed a set of waltzes, called "Golden Crimps," and, it is said, they have been accepted by Rudolph Bial, of this city, for production during the holidays.

....Sophia Priestly, a pianist who is said to possess fine ability, will give a vocal and instrumental concert at Chickering Hall on Tuesday, the 28th inst., assisted by Belle Cole, Mr. Summers and other artists.

....The last matinee of "Lawn Tennis" and "D'jakh and D'jill" was given by the Comley-Barton Company at the Bijou Opera House on Saturday. The production of "Olivette" was promised for this evening.

....Charleston, S. C., has a musical association well organized, which announces a series of four concerts during the season, and at one of them the opera of "Martha" will be produced, with the requisite scenery and costumes.

....On Wednesday and Thursday evenings the musical comedy, "Cobwebs, or a Day at the Junction," was produced in New Haven by the "Happy Thought Combination," which is another name for the Ada Richmond Opera Company.

....The report of the Buffalo meeting of the Music Teachers' National Association may be had by sending ten cents for postage, &c., to Edgar S. Werner, Albany, N. Y. The report contains essays of value to all persons interested in music.

....Annie Mays, formerly of Atlanta, Ga., and a step-daughter of Henry W. Hilliard, is reported to be preparing for the operatic stage. She is said to be a beautiful and bewitching blonde, and one of the most popular society ladies in Georgia.

....E. S. Mattoon, of Detroit, is traveling with the Marie Litta Concert Company for a season of twenty nights. S. Mazurette, of the same city, was offered the engagement as solo pianist, but declined on account of his business engagements at home.

....On Wednesday "Nisida" was repeated at the Thalia Theatre, and on Thursday, for the benefit of Mlle. L. F. Primer, the first act of "Prinz Methusalem," second act of "Fledermaus" and third act of "Nisida" were performed. "Nisida" will also be given to-day.

....At a recent meeting of the members of Grafulla's band it was resolved to continue the organization under the old name, and Francis X. Diller was appointed bandmaster in place of the late C. S. Grafulla. The headquarters of the band are at No. 83 East Tenth street.

....A sacred concert was given last Sunday evening in the Metropolitan Concert Hall, while the Hebrew Fair was being held there. Among the attractions were Antonia Henne, Miss Hirsch, Miss Feist, Chr. Fritsch, Herr Remmert, C. E. Pratt and Theodore Thomas' orchestra.

....On Saturday night the New York Teachers' Association concert took place in Steinway Hall. The artists were: Zelia de Lussan, soprano; Jennie Dickerson, contralto; Mme. Sacconi, harp; Henry Brandeis, tenor; W. B. Forman, baritone; Charles E. Pratt, accompanist, and Rafael Joseffy.

....One of the great morning dailies said on Sunday morning, speaking of Her Majesty's Opera Company, "An excellent performance of 'Aida' marking the occasion of the last matinee of the season." "Aida" was not performed. "La Favorita" was substituted on account of Mlle. Valleria's indisposition.

....The Messiah will be given at the second concert of the Oratorio Society at Steinway Hall, on Wednesday evening, the 29th inst., the public rehearsal taking place the afternoon before. The soloists are: Lillian Bailey, soprano; Anna Drasil, contralto; George Simpson, tenor, and George Henschel, baritone.

....At St. Stephen's Church, in East Twenty-eighth street, an elaborate musical programme will be given on Christmas day. In addition to the organ, ably handled by Mr. Mulligan, there will be an orchestra of thirty musicians, conducted by George Matzka. The principal work will be Ambrose Thomas' "Messe Solennelle."

....Some of the London journals are making a fight on the title "Professor," especially as applied to musicians. Liszt and Bülow do not allow people to call them musicians.

Probably no greater insult could be given to the leading musicians, the best teachers of the piano in New York, for example, than to speak to one of them as "Professor."

....The present week is the last of the fall season of Italian opera, the company being engaged to play in Boston on next Monday, the 27th inst. There were four operas announced, viz.: "La Sonnambula" on Monday, with Mme. Gerster, Signor Campanini, and Signor Del Puente; "Il Trovatore" (for the first time this season) on Wednesday, by Mlle. Valleria, Miss Cary, Signor Campanini, Signor Galassi and Signor Monti; an extra performance on Thursday night of "Marta" by Mme. Gerster, Miss Cary, Signor Ravelli and Signor Puente, and last night (Friday) "Don Giovanni," with the following cast: Mme. Gerster as Zerlina, Mme. Swift as Donna Anna, Mlle. Valleria as Donna Elvira, Signor Ravelli as Don Ottavio, Signor Del Puente as Don Giovanni, Signor Corsini as Leporello, Signor Monti as the Commendatore, and Signor Grazi as Masetto. There will be no matinee on Christmas Day, the whole company leaving on the morning of that day for Boston. During the two weeks of the Boston season the operas to be performed are "Aida," "Lucia," "Meisiofele," "Rigoletto," "Carmen," "Sonnambula" and (perhaps) "Lohengrin." Immediately after the matinee on Saturday, January 8, the company will leave Boston by special train for Philadelphia, opening there on the 10th. Thence to Baltimore January 20; Washington, 24th and 25th; Pittsburg, 26th and 27th; Indianapolis, 28th and 29th; Chicago, 31st to February 12, and St. Louis, February 14 to 19. Next the company will go to Cincinnati, where great preparations are making for an "operatic festival" of one week, February 21 to 26. During that week the operas to be performed are "Lohengrin," "Aida," "Moses in Egypt," "Magic Flute," "Meisiofele" and "Lucia di Lammermoor." After Cincinnati the company will appear in Detroit February 28 and March 1 and 2; Syracuse, March 3; Albany, 4th and 5th, reaching New York again on the 7th of March. During the supplementary season which will then be given in this city, Colonel Mapleson promises to produce Gounod's "Romeo e Giulietta," Ambrose Thomas's "Hamlet," Balfe's "Talisman," "Il Barbiere di Sevilja," "Roberto il Diavolo," "Dinorah," "Il Flauto Magico" and "Lohengrin."

....Verdi's "Aida" was presented on Thursday night, December 16, at the French Opera House in New Orleans, by M. de Beauplan's company, with great splendor of scenic effect, to a very large audience. The costumes, decorations and scenery were all new and prepared after plans and models from Italy and Egypt. There were 400 persons on the stage during the scene of the procession in the second act. The orchestra was increased for the occasion, the chorus was well trained, and with Mme. Ambre as Aida, supported by the best artists of the troupe, the performance was a musical as well as a spectacular success. The full caste was as follows: Aida, Mme. Ambre; Radames, M. Tournie; Amonasro, M. Utto; Ramfis, M. Jourdan; The King, M. Fetlinger; Amneris, Mlle. Delprato.

....There is no attempt, says the *Southern Musical Journal*, to revive either of the musical societies in Savannah, and there is little encouragement for effort in that direction, on account of the lack of proper material among young people. Since the study of vocal music was practically banished from the public schools some eight years ago by a decision of the Board of Education, that "it was not desirable to have singing taught as one of the regular branches of study," there has been, year by year, a constantly increasing difficulty in finding young singers who were able to read music and thus become competent members of church choirs or choral societies.

....The testimonial to Boston's honored critic, John S. Dwight, will soon take place, says *The Score*, in Music Hall. It will be in every respect a great occasion, the programme committee being really embarrassed with riches. John S. Dwight certainly deserves the compliment, not only from Boston, but from America. Not that he was more talented than some other American critics in other cities, but he used his energies at a time when it required moral courage to do so, and his single efforts were more important twenty years ago than the efforts of a dozen critics now.

....A musical convention will be held at Potsdam, in this State, by the Northern New York Musical Union on the 30th and 31st of December, at which Amy Sherwin, soprano; Theo. Toedt, tenor, and Frank Remmert, baritone, will be the soloists. Another convention will be held at Norwich, N. Y., on the 20th and 21st of January, 1881. The concerts will be under the management of L. and A. Babcock, well known musical instrument dealers of Norwich. Among the artists engaged are Zeppora Monteith, soprano, and Signor Liberti, cornetist.

....The programme of the last concert of the Thomas and Joseffy series, last Tuesday evening, was a fine one, and excited the interest of all who attended. The orchestra played Moszkowsky's symphonic poem in four parts, "Joan of Arc," and some selections from Berlioz's "Damnation de Faust." Mr. Joseffy performed Chopin's F minor concerto, Liszt's E flat concerto No. 1, and three piano solos, viz., variations by Haydn, the Pergolesi aria, and Rubinstein's "Etude on false notes."

....The preparations for the production of "Olivette" at the Park Theatre by Abbey and Duffy are well advanced, and it will probably follow the engagement of Mr. Barrett. Much

is expected in the way of scenery and costumes, while the cast will be not only very complete, but remarkable for its strength.

....One of the dramatic features of the season at the Germania Theatre has been the production of "Der Rattenfänger von Hameln" (The Rat Catcher of Hameln). This opera has evidently suited the Teutonic taste, and was repeated every evening this week. Wednesday evening, Claudius Merten (the rat catcher) took his benefit.

....The Oratorio Society, under the direction of Dr. Damrosch, and with the assistance of the orchestra of the Symphony Society, will give its second concert of this season on Wednesday, the 29th inst., at Steinway Hall, preceded by a public rehearsal on Tuesday afternoon, the 28th inst. The soloists will be Lillian Bailey, Anna Drasil, George Simpson and George Henschel.

....Max Maretzek was engaged in August last by the Cincinnati College of Music to create an operatic department in connection with the college. The work of preparation has been quietly going on since, and on Saturday night the first opera by pupils of the college was given. It was Rossini's opera of "Cinderella," and was magnificently and successfully presented in Dexter Hall in the college.

....The first concert of the tenth season of the Harlem Mendelssohn Union, Dr. Leopold Damrosch, conductor, took place at Chickering Hall on Monday evening. The programme included songs by Mendelssohn, a largetto for 'cello by Mozart, Handel's "Acis and Galatea," and selections from Wagner and Haydn. The assisting artists were, Georg Henschel, Maggie Mitchel, Mr. Woodruff, Mr. King and Emil Schenck.

....The first Joseffy-Thomas matinee in Steinway Hall took place on Thursday afternoon, the 16th, and attracted a large audience. The programme included the Chopin Concerto No. 1, E minor, by Joseffy; the Medea overture of Borgei by the orchestra; the Handel largo, violin obligato, by Mr. Brandt, and the Liszt fantasia on Beethoven's "Ruins of Athens," by Joseffy. The second matinee took place on Saturday.

....Charlotte Hutchings, the prima donna, who made a success in the West during the past summer, has been engaged by Blanche Roosevelt to sing in the new opera, "The Masque of Pandora." The characters will be sustained by Blanche Roosevelt as Pandora, Charlotte Hutchings, Hermes, Hugh Talbot, Epimetheus, J. S. Greensfelder, Prometheus, W. S. Daboll, Hephaestus, and Rea Murelle Aglaia. The first representation will be given at the Boston Theatre January 13.

CORRESPONDENTS' NOTES.

BLOOMINGTON, Ill., December 12.—The Berger Family played here to a good house. They give a very satisfactory entertainment, although they have no real artists among them if we accept Etta Morgan, the saxophone player, who is really fine, as well as A. M. Holbrook, the cornet soloist, who played well. Miles' Juvenile Opera Company gave the "Chimes of Normandy" here on the 10th inst., to only a fair house. The children, especially some of the soloists, Jennie Dana as *Serpolette* and Sallie Cohen as *Germaine* do well, and, no doubt, please the less critical portion of the audience. Philip Philipps and son give a sacred concert at the First M. E. Church on the 13th. The Rive-King Concert Company will be here towards the last of the month. ARION.

CHICAGO, December 13.—The Apollo Club concerts at the beginning of the week attracted audiences which filled Central Music Hall to its utmost capacity. The first evening's programme embraced "Acis and Galatea" and selections from Haydn's "Seasons." The first-named work, while containing several numbers of beauty and pathos, is too largely made up of dry and antiquated contrapuntal forms to be wholly satisfactory to the modern taste, and in order to be in any great degree effective requires the utmost perfection in attack, intonation and phrasing on the part of the soloists and chorus, both of which were lacking in these regards, the chorus particularly so. The soloists, Fanny Kellogg, Dr. Barnes, and M. W. Whitney, all displayed at times a lack of familiarity with the notes, which exercised a baleful effect upon their interpretations. The chorus of the "Seasons," for the second part of the programme, was an unfortunate one; the works are too similar to offer anything for heightening the interest. A short modern work would have proved much more satisfactory. In the "Seasons" Mr. Fritsch was the tenor. Tuesday evening brought a number of miscellaneous works and Rubinstein's sacred opera, "The Tower of Babel." Kretschmar's "Village Stories," a series of tone pictures for orchestra, which opened the first part, proved very interesting at first, being finely conceived and poetic in instrumentation; but quickly became tedious. Five numbers of nearly the same character and without any telling climaxes could hardly prove otherwise. "The Tower of Babel" was performed on this occasion for the first time in America; for, although announced for the last Cincinnati Festival, it was not given at that time. It is designed as a festival work, and requires for its adequate representation a chorus and orchestra of great magnitude. In these respects the Apollo Club performance was sadly deficient. Added to this, the rehearsals had been

insufficient, and both chorus and principals were very shaky. The composer has depended almost wholly on an immense body of tone for his effects, rather than upon melodic interest, and such a body of tone as it requires cannot be produced by anything short of five or six hundred choristers and an orchestra of about one hundred. Thus the lighter portions of the work, as for instance the music attending the dispersion of the races, was much the most satisfactory, and was warmly received and redemanded. The orchestral painting of the storm and the fall of the tower is one of the author's happiest inspirations, only equaled by portions of his "Ocean" symphony. The chromatic runs in sixths for the strings were extremely effective and proved that, with a sufficient number of instrumentalists, they would be impressive beyond anything that mere words can depict. The recitatives are many of them very commonplace, and consist largely of antiquated forms which have been fairly used up by earlier writers. The solos are expressive and oftentimes passionate. The work is curiously free from employment of the polyphonic style, almost everything being treated in chord masses. The finale for three choruses, which demands such a majestic volume of tone, was only fair. The choruses of angels and people were given by the club, while that of the demons was allotted to the great organ, which, under the skillful manipulation of H. Clarence Eddy, added wonderfully to the general effect. Mr. Eddy's playing on both evenings strengthened the orchestra without in any way causing the organ to obtrude itself, his combinations being so carefully considered as to be generally undistinguishable from the orchestral voices, and yet adding about one-third to the volume. The most interesting event of the week is, perhaps, the first presentation here of Bolto's "Mefistofele" by the Strakosch Troupe. The other works produced were: "Carmen," "Fra Diavolo," "Aida," "Faust" and "Bohemian Girl." The company remains here this week and will repeat several of these operas. During the ensuing week the Boston Ideal Opera Company, at the Grand Opera House, will present on Monday, "Bells of Corneville;" Tuesday, "Fatinitza;" Wednesday matinee, "Bohemian Girl;" Wednesday evening, "The Sorcerer;" Thursday, "Fatinitza;" Friday, "Bohemian Girl;" Saturday matinee, "Bells of Corneville;" and Saturday evening, "H. M. S. Pinafore." Last night Colmer and Isenstein's company gave Schiller's "William Tell" for the benefit of the able stage manager and leading man of McVicker's, Julius Richards, who assumed the title rôle. H. Clarence Eddy gave a chamber concert Saturday noon, assisted by William Lewis (violin) and M. Eichbein (cello), at which the closing number was a new trio by C. M. Widor, the great French organist. The second and third movements of this work are very interesting, but the first and last are exceedingly unsatisfactory, and indicate that the author is but slightly conversant with string effects. The piano part is most satisfactorily written. The present performance is, I believe, the first in America. Some excitement has been occasioned here by certain criticisms of a rival by a local pianist which have called forth severe remarks by a Chicago composer in a journal which he edits, calling attention to the impropriety of one pianist writing severe criticisms of another, whereat pianist No. 1. is reported to have become very angry, and to be breathing out threatenings and slaughter. The Liesegang-Hermindahl Quartet Club gave a concert Saturday evening in Fairbank Hall, doing some fine string playing. Mr. Liesegang announces a symphony concert January 19 with his orchestra, which will be looked forward to with interest, as I believe it is nearly two years since Chicago has had anything worthy of the name.

FREDERIC GRANT GLEASON.

CLEVELAND, Ohio, December 23.—The "Cinderella" performances at the Academy of Music were not pecuniarily a success. The piece, a conglomeration of opera, burlesque and variety show gives the various artists excellent opportunities to exhibit their special talent, but lacks unity. If "Cinderella" does not prove more remunerative to Mr. Jarrett, it may likely be discontinued soon, for the manager is not likely to be too long a self-sacrificing man, nor would the actors like to be so. There is evidently a mistake when a management which has two shows, equally attractive in themselves, allows them to appear in opposition to each other in the same city at the same time, as was done here with "Cinderella" and "Fun on the Bristol." Detroit is the next place of operation by the "Cinderella" Combination. Rice's Comic Opera Company will begin to-night at the Opera House.

CINCINNATI, December 17.—The Musical Club will present on the evening of the 24th, Beethoven's anniversary, the following programme: I. Sonata, op. 12, No. 1, for piano and violin—I. "Allegro con brio;" 2. "Tema con variazione," "Andante con moto;" 3. "Rondo" (Allegro)—Mr. Doerner and Mr. Jacobsohn. II. Andante, in F, Mr. Andres. III. Rondo, from Sonata, op. 7, "Poco allegretto e grazioso," Mr. Doerner. IV. "Adelaide," song, arranged for cello, Mr. Brand. V. "Adagio," from Sonata, op. 106, Mr. Schneider. VI. Trio, B flat major, op. 97—I. "Allegro moderato;" 2. "Scherzo;" 3. "Andante cantabile;" 4. "Allegro moderato"—Messrs. Carpe, Baetens and Brand. Full dress will be required. The first mass rehearsal of the chorus, which is to take part in the rendition of the "Messiah" Christmas night, was heard at Melodeon Hall on Monday night.

day night. The chorus numbers nearly 700. Great preparation is being made for the production of "Cinderella" in Dexter Hall, in the College of Music buildings. Dexter Hall has been fitted up with stage, curtain and scenery for this event. The parts are to be taken by pupils of the college. At Pike's Opera House, Rice's Comic Opera Company opened for one week on the 13th. The bill for the week has been the "Pirates of Penzance" and "Charity Begins at Home." N. C. Goodwin, in "Hobbies" follows. At the Grand, Rice's New Extravaganza Company, in "Calino" and "The Goose with the Golden Egg." Thursday evening and during the remainder of the week "The New Evangeline" was given. Both companies played to fair business.

FELIX.

DAYTON, O., December 17.—The Colored Musical Club gave a very fine programme on the evening of the 16th in Association Hall. The Fourth Regiment Band of this city went to Miamisburg on the 16th and gave a concert. Full particulars next week. Jarrett's "Cinderella" Company is booked for Dayton on January 6.

S. S.

HAMILTON, Ont., December 20.—On Thursday, the 16th, the Rive-King Company gave a concert at the Grand Opera House to a small audience. The failure to draw was principally owing to the fact that "The Daughter of Jairus" was being performed at the Centenary Church on the same night. The piano playing of Madame King was very much admired. The evening lost not a little of its attraction by the absence of Signora Bellini, the soprano, who was suffering from a severe sore throat. The company gave concerts in Toronto on Friday and Saturday; thence it goes to Detroit. The Holman Opera Company appears on the 24th and 25th in "Enchantress" and "Satinella." Chas. H. Drew's "Opera Mad" Combination is booked for December 31 and January 1.

R. E. S.

HARTFORD, Conn., December 20.—On Wednesday evening, December 15, Soldene, with her troupe, performed, or rather attempted to perform, the "Royal Middy." Those who attended were more or less disgusted with the vulgarity displayed. As far as singing goes, there was nothing which rose above a very common variety performance.

OSCAR.

LA CROSSE, Wis., December 17.—F. Tippmann has finally decided to go to Cincinnati for the purpose of perfecting himself in the art of violin playing. Mr. Tippmann has shown wonderful talent in that direction, and there is not a shadow of doubt in my mind that in a short time he will, as a performer on the violin, stand second to none in the Cincinnati College of Music. The Tippmann benefit concert also took place at Opera Hall on the 13th inst. The entertainment was a complete musical success. Every number of the programme was admirably well performed, and many of them artistically so, with the exception of one song, "Waiting," which was sung by Miss Hundredmark. She did not sing so well as was expected of one who has studied nine months in a conservatory of music. "Il Trovatore," piano duet, performed by Misses Rosa and Halstead was heartily received; also the second piano duet, "Rhapsodie Hongroise" (No. 2), was well executed by Misses Halstead and Sill. The vocal trios by Messrs. Steenberg, Ryning and Bothne were very acceptable, yet simple. The bass solo, "Beyond," was splendidly rendered by W. L. Card. The violin solos by J. Tippmann, "Souvenirs de Bellini" and the "Elegie" by Ernst, were magnificently interpreted. The flute solos, by O. W. Wheaton, of Dubuque, "Mayseder" and the "Whirlwind Polka," by Levy, were excellent. Mr. Wheaton as a performer on the flute has few equals, if any, in this country. J. W. Losey's daughter, Fanny, also made her first appearance with a Gemuender violin (Amati model). The violin is a masterpiece of mechanism—powerful, brilliant, rich, deep and sympathetic in tone. Miss Fanny may well be proud of such an instrument. She played "Beatrice di Tenda," by Weiss, in masterly style, with taste and feeling, which many musicians lack. Miss Fanny is remarkably talented, and I expect soon to see her go to a first-class conservatory. Miss Losey accompanied her on the piano, and her teacher, J. Tippmann, on the violin. The Deutsche Verein advertises a grand concert, vocal and instrumental, to take place at its hall, December 25. "Queen Esther" is being rehearsed under the direction of R. W. Seager, of St. Paul, Minn., and will be put on the stage of the Opera Hall December 20 and 21.

BEN MARCATO.

MILWAUKEE, Wis., December 12.—The following is the programme of the third recital of chamber music, given by the Heine Quartet, last Thursday evening: Onlow's string quartet, op. 9, No. 2; Beethoven's sonata for violincello and piano, op. 5, No. 1. Mr. Lewis and Miss M. Heine; A. Fesca's trio for piano, violin and cello, op. 23; R. Schumann's quartet for piano, violin, viola and cello, op. 47. Concerning the performance, I have not much to say that I have not already said of previous performances by these young people. It was neither better nor worse than usual; but as they played the same Schumann quartet which was played at the Musical Society's concert the week before, comparison is inevitable. The Heines are not yet able to give so finished an interpretation, nor one of such fine artistic quality as Mr. Von Gumpert and the Bachs. The Turner Hall programme this week was a popular one. F.

NEWARK, N. J., December 14.—THE COURIER is meeting with much favor here, and many inquiries regarding it are rife among professionals and lovers of music and the drama. Mrs. Florence Rice-Knox appeared at Library Hall on Monday evening, December 6, in a literary and musical recital, under the management of F. Brettell. She was assisted by Carl Walters, pianist, Julia M. Thomas, elocutionist, and A. L. King tenor. Carl Walters began the programme by playing Chopin's "Polonaise" in E flat in a hackneyed kind of manner on a Weber piano. Julia M. Thomas gave three recitations, which were well received. Mrs. Rice-Knox sang, with her wonted refinement and intelligence, a song, "St. Agnes' Eve," by Sullivan, and appeared in two duets with Mr. King, who also sang two solos, showing good vocalization and a voice of pleasing timbre. A very interesting vocal and instrumental concert will take place at the Park Theatre on Friday evening, December 17, under the auspices of the High School Alumni Association, with the following programme: Part First.—Piano Solo, "Valse de Juliet" (Raff), F. E. Drake; Romanza from "Louisa Müller" (Verdi), C. Fritsch; Violin Solo, "Cavatina" (Raff), I. B. Poznanski; Solo, "O Mio Fernando" (Donizetti), Alma Dell Martin; Aria, "Rigoletto," "Caro nome" (Verdi), Miss Martinez; Piano Solo, "Fantasie Rigoletto" (Liszt), Kate Gaddis. Part Second.—Duo, "Stabat Mater," "Quis est homo" (Rossini), Miss Martinez and Miss Martin; Ballad (Vincent Wallace), C. Fritsch; Violin Solo Fantaisie "I Lombardi" (Vieuxtemps), I. B. Poznanski; Aria, "Il Barbiere," "Una Voce" (Rossini), Miss Martinez; Duo, Miss Martin and Mr. Fritsch; Piano Solo, "Marche de Rakoczy" (Liszt), F. E. Drake. The indications are that there will be a crowded house.

A. DAGIO.

PHILADELPHIA, December 20.—The Mendelssohn Club opened its season of 1880-'81 last Saturday evening with a grand concert at St. George's Hall, which was crowded with a fashionable and appreciative audience. Mrs. N. H. Darling, contralto; George Bishop, tenor; and Thomas A. Becket, Jr., accompanist, lent their assistance to the club, and under the able leadership of Wm. W. Gilchrist, rendered the following programme, every number of which was encored: Part I.—1. "New Year's Song" (Tours); 2. Trio, "Spring Song" (Gilchrist), Mrs. Darling, Messrs. Bishop and Gilchrist; 3. Basso Solo, "Sunset" (Dudley Buck), Mr. Hogan; 4. Semi-Chorus, (a) "Gather ye Rosebuds" (Blumenthal)—Chorus, (b) "The Sea Hath its Pearls" (Pinsuti); 5. Solo, (a) "Musing on the Roaring Ocean"—(b) "May Dew" (Bennett), Mrs. Darling; 6. Chorus, "The Lovers" (Rhineberger). Part II.—1. Group of carols, (a) "In Dulci Jubilo"—(b) "Here is Joy for Every Age"—(c) "A Virgin Unspotted"—(d) "Jacob's Ladder;" Noel (soprano and alto solos and chorus), (Gounod); Christmas Eve (alto solo and double chorus), (Gade). The concert was altogether a success, and inaugurated brilliantly the new season. December the 16th was the 110th anniversary of Beethoven's birthday, and to commemorate that event the Germania Orchestra performed at its concert the great Septet of the master and the Fidelio overture. These Thursday afternoon concerts will be continued without intermission during the winter. If the programme of the present season is compared with that of past years it will be seen that these concerts are creating a taste for a higher class of music in this city; by this the hope is raised that in no very distant future Philadelphia may possess and appreciate an orchestra which will bear comparison with the best in New York. The Emily Soldene English Comic Opera Company opens at the Chestnut Street Opera House this week. The "Royal Middy" and Offenbach's "Geneviève de Brabant" are on the programme. During Christmas week the "Pirates of Penzance" will be given at the Arch by the D'Oyly Carte Company.

J. VIENNOT.

PHILADELPHIA, Pa., December 20.—The second week of "A Child of the State," by the Hoey and Hardie combination, at the Chestnut Street Opera House, was concluded last Saturday after a well deserved success. "A Celebrated Case," which was produced last week at the Chestnut, will be withdrawn to make room for Aldrich and Parsloe's play, "My Partner." Monday, January 3, Sarah Bernhardt! It will be also at that theatre that Salvini will give his farewell season in April next. Kiralfy Brothers' "Enchantment" has ended its run of two successful weeks at the Walnut Street Theatre. "Tourists in the Pullman Cars" takes its place for a short time, and will be followed by John McCullough, who received a perfect ovation in Baltimore last week. The opening play will be "Virginius." It is rumored that Manager George K. Goodwin has under consideration the re-establishment of a stock company at the Walnut next season. If so, he would engage as members of that company some of the leading actors and actresses now before the public. At the Broad Street Theatre, "Freaks" continued to draw good audiences during the past week. "The Land Leaguers of Ireland," the new Irish drama, will be produced Tuesday. Robson and Crane, with their comedy of "Sharps and Flats," were such an attraction at the Arch Street Theatre last week that standing room only was procurable after eight o'clock. Mr. Stoddard, with his lecture of the Passion Play of Ober-Ammergau, did not draw a large audience at the Academy of Music last week. However, he was listened to with attention and interest. The large photographic views, which are duplicates of those made for the King of Bavaria, were greatly admired.

J. VIENNOT.

ROCHESTER, N. Y., December 13.—Jarrett's "Cinderella" Opera Company opened at the Grand Opera House on the 9th and continued 10th and 11th, with matinee, to good houses. As a ballet was one of the principal features, there was a fair sprinkling of bald heads in the front seats of the parquet. Mr. Jarrett has an unusually strong company, and the costumes were the finest seen here in some time. The specialty acts were all good and were heartily applauded. The company opens in Cleveland on the 13th, one week; Detroit, 20th, one week; Chicago, 27th, one week. This evening the Grand Opera House will be occupied by Halleck's Opéra Bouffe Company in "La Fille du Tambour-Major." Colonel Halleck has just brought this company from Europe, and its opening performances were given in Montreal, the press of which city speaks in the highest terms of the performance. Notwithstanding it has not the metropolitan stamp of success, it will certainly draw a good house. On the 14th inst. the Apollo Club, under the management of Frank Rust, of the C. A. M., will give a grand concert in Albion, where it will no doubt meet with a hearty reception. The soloists are Eugene Arnold, tenor, Frank M. Bottom, basso, and Kittie Tyrrell soprano. Otto Dosenbach, Rochester's celebrated young violinist, has accepted an engagement to join a concert company under the management of Mr. Moore, of Buffalo. Charles Van Laer, a pianist of some note, was in this city on the 8th inst. The oratorio of "Esther" will soon be produced at the Corinthian by the Ladies' Aid Society (Second ward) of this city.

J. HARRY VERNON.

RICHMOND, December 19.—The Mendelssohn Quintet Club gave a concert at the Theatre, on the 15th, and was greeted by a fine audience, which showed appreciation in the most cordial and enthusiastic manner. It was deeply regretted that the club could not give a second performance. Marie Nellini, the soprano, made many friends. The French Opéra Bouffe Troupe will appear on the 27th for three performances. At Mozart Hall, on the 16th, the regular musicale of the association was well attended. George W. Scott, of Petersburg, Va., made his first appearance before a Richmond audience and was kindly received. I learn that Mr. Scott will soon take charge of the Grace Church (Episcopal) organ.

F. P. B.

BRIEF PERSONAL MENTION.

APTOMMAS.—Aptommas is in London.

BERNARD.—Caroline Richings Bernard and her husband, Pierre Bernard, are teaching in Richmond, Va., where they also have charge of the Mozart Musical Association chorus, and are doing much in the way of cultivating the vocal and dramatic powers of those under their charge.

BIAL.—Rudolf Bial feels happy when he dwells upon the pleasant time he will have at the second anniversary of Koster & Bial's concert hall. Just fancy the seven hundred and thirtieth consecutive concert!

BOWMAN.—E. M. Bowman, St. Louis, endeavors to make the music at the Second Baptist Church, where he is organist, the finest in that city.

CAMPANINI.—Signor Campanini has proved himself a rare artist the past season. His singing and acting are more than ever appreciated.

GAYARRE.—Spanish journals report the tenor, Signor Gayarre, to have been engaged for the Theatre Royal, Madrid.

JOSEFFY.—Herr Joseffy says he is studying Schumann's concerto for early performance. He admires Theodore Thomas.

MAPLESON.—Colonel Mapleson laughs at the papers for urging him to extend his repertoire. He fills the house with old operas and older scenery.

NILSSON.—Mme. Christine Nilsson in her home wears a simple dark dress and no jewelry. She does not like to receive interviewers.

RUBINSTEIN.—Anton Rubinstein has written a new symphony, entitled "Russia."

TOWER.—W. C. Tower, the tenor singer, improves on acquaintance. His high notes are powerful and round.

VALLERIA.—Mlle. Alwina Valleria's singing has gained on the public this season. Especially is she admired in "Faust."

WAGNER.—Richard Wagner is pugnacious by nature. He fights at all times about new ideas and old manuscripts.

WEITZMANN.—The great German theorist, Carl Freidrich Weitzmann, died recently in Berlin at the age of 72.

.... Alfred Dolge has just shipped four cases of felt, weighing over 450 pounds, per steamer, to Hamburg, to fill an order received in October. He has been working day and night ever since August, to fill orders from various parts of Europe. He is also about to open connections with Italy and Spain. His mills are turning out between three and four thousand sounding boards per month.

.... Cuba is to have an international exposition. An association has been formed at the city of Matanzas with the intention of holding an exhibition there, commencing February 10, 1881. It is announced that space for displaying goods will be furnished free. The Cuban railways and several lines of steamships plying between that island and this country have offered to transport goods intended for the exhibition free of charge.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

.... A concert for the inauguration of the new organ of the Church of our Lady of Guadalupe, San Francisco, was given on December 9.

.... The Christmas examination for fellowship and association in the College of Organists, London, will be held on Tuesday and Wednesday, January 11 and 12, 1881.

.... Dr. J. F. Bridge, organist of Westminster Abbey, London, has just composed a hymn for a midnight service for the last night of the year. The music (and the words separately) has been published by Messrs. Novello.

.... November 22 there was celebrated in the Church of the Vow, Modena, the accustomed feast of St. Cecilia, the musicians' saint and patroness. Apropos, the *Panaro* notes that numerous orpheonist associations in Europe are distinguished by the name of St. Cecilia. In Rome, amongst many others, excels the academy which is called by that name. From the middle ages on, this holy female musician was idealized by most classic painters, amongst whom may be ranked Raphael and Benvenuto de Garofolo, who on their immortal canvasses picture her playing the organ.

.... The following are two programmes recently played by W. T. Best on the organ in the Town Hall, Manchester, England:

No. 1.

Fantasia, in F minor.....Mozart
Andantino, in E major.....Schubert
Organ sonata.....W. T. Best
Triumphal March, "Siege of Corinth".....Rossini
Prelude on the chorale, "O Lamm Gottes, unschuldig!".....Bach
Elegy for the organ.....E. Silas
Marche Hongroise.....F. Liszt

No. 2.

Organ sonata, in D minor.....Alphonse Maily
Allegretto, in C major.....Weber
Introduction and fugue.....W. T. Best
Turkish march, "Ruins of Athens".....Beethoven
Fantasia, in G major.....Bach
Air, with variations and finale.....Henry Smart
Pastorale.....Th. Salomé
Finale, allegro moderato, in F major.....C. M. Widor

.... A grand organ concert was given on Thursday evening, December 9, in the Second Reformed Church, Somerville, N. J. The performers were Miss Kate P. Douglas, Miss Annie Jardine, soprano and alto (respectively) of St. James' Church, Miss Florence Tyler, pianiste, T. J. Mac Pherson, basso (Church of the Messiah), H. J. Solomons, accompanist, and Edward G. Jardine, organist. The programme was made up of fourteen pieces, the principal of which were Mr. Jardine's organ solos. This instrument was exhibited at the fair of the American Institute. The scheme is as follows: Compass of great organ, CC to A, 58 notes; compass of swell organ, CC to A, 58 notes; compass of pedal organ, CCC to D, 27 notes. Great organ—16 ft. double diapason, 8 ft. open diapason, 8 ft. doppel flute, 8 ft. melodia, 8 ft. gramba, 4 ft. flute harmonic, 3 ft. nasard, 2 ft. piccolo, 8 ft. song trumpet, 8 ft. bells, struck by a piano action, 30 notes. Pedal organ—16 open diapason. The doppel flute, song trumpet and the chime of bells in great organ are of the new improved style of voicing and regulating, lately brought from Europe by Mr. Jardine. Swell organ—8 ft. open diapason, 8 ft. stopped diapason, 8 ft. clariana, 4 ft. violino, 2 ft. flageolet, 8 ft. trumpet, 8 ft. bassoon, tremulant. Couplers—Swell to great organ, great to pedal organ, swell to pedal organ, bellows. Combination pedals—Forte to great and swell organ, piano to great and swell organ, balance swell. The case is of the new open design, displaying groups of pipes and a fan of polished brass trumpets.

.... The "harmoniphone," invented some years ago by Louis Lambillote, was thus described by A. Le Clerc in the *Univers*: "The four claviers of the organista responded to the four great modes of the ancients, divided into eight by Gregory the Great, from whence were formed the eight modes of the plain chant. They contained also the two only modes of modern music—major and minor. By aid of these claviers, one can accompany with an agreeable and sufficient harmony plain chant, songs, or every other kind of melody. By a weaker or stronger pressure of the finger the executant obtained as he desired melody only, or the same with chords, which allowed him to make trills, grupetti, &c.; to execute solos, duets or trios; to avoid false relations and bad successions; to modulate promptly with complete chords, by the aid of a single finger, whilst with two others he could send forth a greater wealth of harmonious successions in every possible mode. For this purpose the organist had four little claviers, one above the other, which had the ordinary compass of the voice. The two lower claviers were destined to accompany the ancient and modern minor modes. There were only two ancient modes, the first and the second; but in the ancient major modes were often intercalated melodic minor phrases, which naturally and transitorially reappeared in the first and second minor modes. In this case, it was necessary to have recourse to the lower claviers. The two upper claviers were reserved for accompanying modern major modes, and the 3d, 4th, 5th, 6th, 7th and 8th Gregorian modes. When, in these last, occurred a minor melody, the lower claviers rendered to the upper the service which they

had borrowed from them when necessary. This reciprocity of co-operation between the four claviers, on a given occasion, offered to the performer the facility of accompanying all kinds of melodies, whatever was their tendency and their diverse movement."

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

C. J. Whitney & Co., Detroit.

1. O Salutaris.....(sacred song).....S. Mazurette.
2. Festal Song and Chorus.....(female voices)....."
3. The Lyrists' Lament.....(aria)....."

No. 1.—A rather light and ineffective composition for the church. It also lacks variety of harmony, and the melody is not such as to make a really good impression. Several passages might be very easily improved. As they now stand they appear crude. One or two typographical errors remain uncorrected. Compass, D to G—an eleventh.

No. 2.—Is a bright and pretty chorus, without showing any originality. Sung tastefully, it would have a pleasing effect. The solo is the weakest part of the composition. There are a number of mistakes which should have been carefully corrected before the piece should have been allowed to go to press. This seems to be always the case.

No. 3.—Like other compositions by Mr. Mazurette, shows fair ability, but a lack of real theoretical knowledge to carry out and rightly develop the motives presented. Parts of the aria are good, although minor faults are observable, but other parts are weak and have no connection whatever with the main idea of the piece. It is not typographically correct. If it were, it would be surprising.

The Emerson Piano Company, Boston.

Christmas Carols.....(quartet).....Selected.

The cover of this little volume is nicely gotten up as well as the various headings to each carol. It makes an exquisite booklet to give to young children who have a taste for music. There are altogether six carols, three for Christmas Eve, two for Christmas morning, and the last one for New Year's Day. There is also a small piece for piano solo, entitled "Holiday Chimes." All of them are melodious and beautifully harmonized, and show admirable taste in their selection.

O. Ditson & Co., Boston, New York and Philadelphia.

Album of Songs, Old and New.... (new selected edition)....R. Franz.

This volume of 277 pages, containing some 107 songs, should be in the hands of every singer. It would be superfluous to go into the merits of this collection of vocal treasures, because Robert Franz's reputation as a *lied* writer is only second to that of the great composer Schubert. The notes from German critics at the foot of almost every page, will prove of much interest to all who purchase this valuable volume. Among the gems included therein are: "The Slumber Song," "Sunday," the characteristic "Ah! Were I but a Little Bee," "Out of my Soul's Great Sadness," "Request," "Summer Time," "Dedication," "Ave Maria," "Marie," "Thoughts of Thee," "When I in the Dusky Forest," "Dreams," "Forsake Thee," "Tears," "The Water Lily," &c. The typographical appearance of the work is excellent, and the proofs have been quite carefully read. A handsome portrait of the composer is a feature of the book, his autograph appearing underneath it. As a New Year's gift the volume would be acceptable to any cultivated person with more than average musical taste.

G. D. Russell, Boston.

1. Sunset.....(song).....Rae.
2. O Love, Come Back.....Pease.
3. Fire of Love.....Henshaw.
4. Sarah Bernhardt Polka.....(piano).....Gilbert.
5. The Play Ground (Village Reminiscences).....Auguste Mignon.
6. The Deserted Mill....."
7. At Eventide....."
8. First Love....."

No. 1.—The effort on the face of it has been too much for the composer. The voice part is commonplace, and the notes are not divided according to the syllables. The accompaniment is a good attempt, but no more than an attempt. It needs rewriting. Mistakes are apparent.

No. 2.—The first section of this song is comparatively weak, but the concluding two pages are effective. A good singer may make an effect with it, although without intelligence and dramatic feeling the effect will only be mechanical. Compass, C sharp to G natural—a diminished twelfth. One or two mistakes remain unchanged.

No. 3.—This song displays a certain knowledge and experience, but it is far from being satisfactory. Passages require to be finished with greater care, and the movement of the melody is not graceful at times. Nevertheless, it is better than the average song written, and can be rendered with fair effect. Mistakes occur, even in the second bar. Compass, F to A—a major tenth.

No. 4.—Nicely written and rather pretty, but the subjects are more or less hackneyed. With a certain class of music lovers it will find much favor. It is comparatively easy to play.

No. 5.—A piece that exhibits talent and skill on the part of the composer. The idea is not original, but it is gracefully

and correctly presented. As a whole the work lacks variety. From the beginning to the end the opening passage remains unchanged. It is rather difficult to play well.

No. 6.—Equally well written as No. 5, but having the same fault of non-variety. Throughout the piece the chief figure remains unaltered. Amateurs and those who have a taste for something above common dance music will enjoy this piece.

No. 7.—Graceful and full of refined sentiment. The composer evidently does not know how to develop his ideas or to clothe them in new forms—not that the ideas are striking or uncommon, but they are above the average selected and presented, and will find favor everywhere.

No. 8.—Lacks variety like the other three, and is, moreover, rather commonplace. The music looks too much alike, and as it looks so it sounds. The effort is one tending to good, and, therefore, can be recommended. Mr. Mignon's four pieces exhibit quite a cultivated talent.

FOREIGN NOTES.

....An impresario named Moreno was robbed of 4,280 francs in government notes and in money at Asti.

....A choral school has been founded in Vienna, annexed to the opera house. Herr Faisstenger is the director.

....No opera with a bad libretto—Mozart's "Zauberflöte" perhaps alone excepted—has ever, says an English critic, achieved a lasting success.

....At Sassari there has appeared a new theatrical journal entitled *La Maschera*. Also another journal of a similar character will soon appear in Firenze called *Lo Staffile*.

....Debain & Co., Paris, have obtained at the Brussels Exposition the highest award, diploma of honor, for the greatest perfection in the construction of harmoniums and pianofortes.

....The conductor, Jules Tausch, celebrated recently the twenty-fifth anniversary of his entrance into the position of orchestral director at Düsseldorf. A serenade was tendered him and many gifts of value.

....The Berlin journals announce the arrival of Johann Strauss, who has gone to that city in order to conduct in the Frederick Wilhelmstadt Theatre the first representation of his new operetta, "The Queen's Lace Handkerchief."

....The Choral Society of Lyons has given its annual concert. The principal attraction of this occasion consisted in the first representation of the *Ronde des Songes*, composed by Mlle. Grandwall. A large audience received well the work and its interpreters.

....This year, at Monte-Carlo, there will be an unusually attractive theatrical season. There will be there Patti, who will sing from January 15 to March 1 in the theatre erected by Carlo Garnier. Together with Patti, Nicolini, Berardi and Ciampi will sing.

....*Le Guide Musical* announces the near arrival in Brussels of an Hungarian violinist, Tivadar Nachetz. He is a pupil of Joachim, has passed four years in Paris, and now proposes to make an artistic tour in Germany, after which he will go to Belgium.

....The sale at auction of the important musical library of the deceased Herr Gehring, of Berlin, has been announced. The Paris Conservatory has commissioned its librarian, Mons. Wekerlin, to be present at the sale, and to have copied some rare MS. which France does not yet possess.

....A certain number of Parisian theatre and concert players have formed themselves into a society, under the direction of M. Holzans, to compose a kind of gypsy orchestra. There are first and second violins, violas, violoncellos and double basses, besides two clarinets and a pair of tympani.

....Henry Reber, recently deceased, was singularly attached to Achille Dien, a fine violinist, whom he preferred to interpret his chamber music. He has entrusted to this excellent friend the publication of the works left by him in manuscript. It is said that Henry Reber has given all his manuscripts to the library of the National Conservatory of Music.

....Mons. Halanzier, new president of the association of dramatic French artists, has desired to inaugurate his entrance into office with a grand representation for the benefit of the "Sinking Fund." Naturally his first thought was for the Opera House wherein he directed for eight years. He turned to his successor, Mons. Vaucorbeil, who granted him his wish. It took place December 23.

....In the interior of the National Opera House, Paris, some curious experiments are being made. A new species of illumination is being tried with gas proceeding from the distillation of the "detriti" of cork. The inventor is M. Combe d'Alma. But the best invention, observes the *Ménestrel*, in point of illumination, will certainly be, for the opera house, the diminution of the exorbitant price that it now pays for gas. In fact, this theatre spends every year for gas 300,000 francs.

....The German journals announce that at the farewell representation of the diva Patti, at the Royal Theatre, Berlin, the Emperor, in person, went on the stage to compliment the great artist. After being so well pleased, the Emperor asked her how long she proposed to remain in America. Patti re-

plied that she would remain there two years. "Two years," said the Emperor, "is a long time at my age; and again thanking you for the pleasure I have had, I bid you goodbye, probably for the last time."

....Herr Weitzman was born in Berlin and has spent the major part of a busy artistic life within its borders. He was, however, for ten years kapellmeister and director of the opera at Riga and Moscow, Russia. Several years were then spent in Paris and London as *chef d'attaque* in the opera orchestras of those cities, but the main purpose of his sojourn there was to prepare himself for his subsequent career as a theorist. A revised edition of his work "Geschichte des Clavierspiels" (History of Pianoforte Playing) and the composition of a set of anthems for the Cathedral choir of Berlin were his last works.

....There has been founded in France a Department Association of musical composers, professors, artists and dilettanti. To-day, the composers and artists, to whom we are indebted for the initiative of this creation, invite French musicians, members of the association, to three competitions, with the following conditions: First—Competition for an instrumental work, grand concerto for a string instrument, with orchestral accompaniments. Prizes—A gold medal, or 150 francs in money; a silver medal, or 50 francs in money. Secondly—Competition for another instrumental work; a piano piece. Prizes—A gilded silver medal, and a silver medal (ordinary). Thirdly—Competition for a vocal piece; male chorus without accompaniment. Prizes—Medals of gilded silver and ordinary silver.

Brooklyn Philharmonic Second Concert.

THE second concert of the Brooklyn Philharmonic Society took place last Saturday evening, December 18, in the Academy of Music of that city. This concert was interesting from the fact that Mr. Thomas' newly organized chorus took part therein. The first work on the programme was Handel's "Ode on St. Cecilia's Day," words by Dryden. Miss Beebe, in the soprano solo, sang with intelligence and taste, and made a very excellent impression in the aria "What passion cannot music raise," the cello solo being expressively played by Mr. Bergner. In such music as this Miss Beebe is at home, because it does not require dramatic power nor very varied expression, but only a good voice, accompanied by a refined style, both of which Miss Beebe has. She improved as the work drew to a conclusion, and was heartily applauded when she had concluded her last solo. Mr. Tower sang unequally, but he made a very agreeable impression, and showed promise of doing even still better. His voice told out well in the upper notes of his solos. The chorus is likely to do excellent work as the season advances, if we may judge, from the indications given at this concert, of its present early efficiency. The attack was good, and the weaknesses displayed will disappear by constant practice together. Schumann's symphony in D, No. 4, was finely rendered, and proved to be the most enjoyable piece of the concert. The rest of the programme was only partially enjoyed, and offered an additional proof in favor of short rather than too long programmes. The orchestra did some fine work, and deserved the praise and applause bestowed on it. Theodore Thomas conducted with his usual steady beat, and kept the various performers well together. The concert was not perfection itself, but one of a high average of merit.

"La Damnation de Faust" at the Academy of Music.

AN extra performance of Hector Berlioz's "La Damnation de Faust" was given by the Symphony Society at the Academy of Music on Tuesday evening, December 14. The large audience present attested the popularity of the work, and the interest taken in it by the music lovers of New York. With the exception of Mr. Remmert, who was substituted for Mr. Henschel, as *Mephistopheles*, the soloists were the same as when the work was given a week or so before in Steinway Hall. The orchestral playing was by far the best feature of the performance—the "The Dance of the Sylphs" evoking the greatest enthusiasm. Mr. Remmert, as *Mephistopheles*, unquestionably sang the music of the part better than did Mr. Henschel, his rendering being much more spirited and energetic, although he occasionally evinced an inability to take some of the high notes in the score. To Mlle. Valleria too much praise cannot be awarded. Her *Margherita*, with regard to musical feeling and dramatic power was pre-eminently fine. Mr. Harvey, as *Faust*, did not sing so well as at Steinway Hall, his voice, at times, appearing strained. In the duet with Mlle. Valleria in the third act he, however, sang really well. The chorus was not heard to the best possible advantage, owing, probably to the defective qualities of the rather ingeniously constructed sounding board. It is, of course, needless to state that Dr. Damrosch wielded the baton with the skill and precision for which he has become famous.

Thomas-Joseffy Matinees at Steinway Hall.

A GOOD audience assembled in Steinway Hall at the matinee given on Thursday, December 16, by the Thomas-Joseffy combination. The programme was a good one, and its interpretation generally excellent. The Bizet suite, which was the first work performed, contains many beautiful passages, but, as a whole, is a rather disappointing work. It is not likely to become really popular or be much admired by musicians; but it was finely executed and liberally applauded. The Chopin concerto (No. 1, E minor) was beautifully rendered throughout, and proved again that in this work Mr. Joseffy is heard at his very best. It is not only in its mechanical perfection, but also in its poetic interpretation, that the peculiar gifts of the pianist are exhibited in the highest degree. The "Romance" was exquisitely played. The concluding passage in the last movement was given in octaves instead of single notes, and produced the usual outburst of applause. It remains a question, however, whether such liberty is well taken. The "Medea" overture, Bargiel, was finely played, but did not appear to make the impression it should have done. The Handel "largo" was played in a broad and earnest manner, and was thoroughly well appreciated. The four piano solos—"Consolation," "Valse Caprice after Schubert," "Au Bord d'une Source" and "Gnomesreigen," all by Liszt—were received with the greatest applause, especially the last piece. The "Ruin of Athens" fantasia, by Liszt, brought the matinee to a splendid termination, and was performed by Mr. Joseffy in the same effective style as at the first concert. The orchestral part was played with discrimination and intelligence under the direction of Theodore Thomas, for whom Mr. Joseffy has the warmest admiration.

The second matinee by this combination was given in Steinway Hall last Saturday afternoon, December 18. The programme was certainly interesting enough, but too heavy. A couple of concertos—Beethoven's "Emperor," in E flat, and Henselt's, in F minor—besides a symphony, &c., are not the most judicious selections to string all together. But, accepting the programme as it was, the concert made a good impression and was a success in every way. The audience was large and appreciative. The Goetz symphony was played delightfully, the shading and expression being all that could be desired. The four movements of the work contain passages of striking beauty and appeared to please the mass of auditors present. The Graedener "Capriccio" was received with much favor, but the applause was partly meant for the orchestra and conductor, because of the finished and tasteful manner in which the work was executed.

Herr Joseffy, as usual, created a genuine furor. His performance of the E flat concertos, Beethoven, was a masterly one in many respects, and yet when he sat down to the piano and played through Henselt's concerto it was difficult even for the musician to say which of the twain had received the best interpretation, and why. In both these difficult and extended works the wonderful pianist exhibited no signs of fatigue or carelessness, but bestowed upon each passage the most careful attention, both with regard to phrasing and general delivery. Besides these two concertos Herr Joseffy played a trio of smaller solos, viz.: Field's E flat "Nocturne," Schubert-Liszt "Barcarolle," and his own new valse, entitled *Souvenir d'Amérique*. In all these pieces his execution was simply perfect, and the command of the keyboard displayed might well be termed extraordinary. The applause was long and demonstrative, but all of it was fully deserved by the pianist.

Italian Opera.

ON Monday evening, December 13, the old stock opera of "Martha" was again represented at the Academy of Music, the audience being quite large. As a whole, the opera went very well, the soloists and chorus rendering their respective parts in excellent style. Applause was frequent throughout the evening, and generally it was well deserved. Mme. Gerster, as *Martha*, created a much more favorable impression than she did on the first representation of the work, for she was in good voice and acted with more spirit than before. Of course "The Last Rose of Summer" had to be repeated. The rôle of *Nancy*, personated by Miss Cary, was made one of the best of the evening, for she acted humorously and sang as well in the concerted music as in the solos. Del Puente, as *Plunkett*, was again very successful, his bright and appropriate acting calling forth the heartiest applause. He sang the music allotted to the rôle as well as usual. The part of *Lionel* furnished Signor Ravelli the opportunity to exhibit his voice at its best. In the duet "Solo, profugo," he made a good success, but in the latter part of the opera, especially the air "M'appari," he rose above his accustomed excellence and was

enthusiastically applauded. As has been stated in these columns before, his acting was but weak, and herein lies his great inferiority to Campanini. It seems as if Signor Ravelli ought to confine himself to the concert stage. There his singing tells, and no action is necessary. Signor Corsini, in the part of *Tristram*, did somewhat better than on the first night, and received a fair share of recognition. At the close of the third act all the artists (with the exception of Signor Corsini) were twice recalled. Presents were made to Mme. Gerster and Ravelli. The orchestra and chorus performed their parts well.

On Wednesday evening, December 15, "*Mefistofele*" was performed for the last time the present season. The Academy of Music was completely filled by a rather critical audience, whose applause was of a very limited kind. The music in this opera is here and there beautiful, but most of the members do not possess the necessary charm or imposing effect to arouse true enthusiasm in those who listen to the work. The "garden scene" quartet, which is one of the best pieces the score contains, had to be repeated. After the third act Mlle. Valleria and Signor Campanini were twice recalled. The cast was identical with that of previous performances of the work, and, altogether, the artists sang their respective rôles with about the same effect. Mlle. Valleria was suffering from indisposition, but she did not show it much during the performance. Some of the choruses were not well delivered. The intermissions generally were rather long, and prolonged the performance to a later hour than usual.

On Friday, December 17, "*Lucia*" was rendered for the last time during the present season. The cast remained unaltered. The music was well sung almost throughout, and the audience seemed to relish the hackneyed strains. Mme. Gerster gave her usual successful impersonation of the title rôle, and received quite an ovation when she had concluded the mad scene. Signor Ravelli, as *Edgardo*, did himself greater justice than in any of his previous attempts, and at the end of the opera was recalled. Signor Galassi, as *Enrico*, created the same powerful impression as he always does in this rôle. As *Raimondo*, Signor Monti was more successful than usual. The sextet in D flat major was, as usual, encored. Mlle. Sacconi pleased the audience greatly by her fine harp playing. The chorus and orchestra did their allotted work as well as usual.

"*La Favorita*" was substituted for "*Aida*" at last Saturday's matinée, at the Academy of Music, owing to the indisposition of Mlle. Valleria. The characters were taken by Miss Cary, Campanini, Del Puente, and Monti. Some little disappointment was felt at first on account of the change but the performance of the opera substituted was so excellent that the audience became thoroughly satisfied. Miss Cary, as *Leonora*, always makes a success, as the rôle evidently suits her voice and style. Campanini delivered some of his music with remarkable power and depth of expression, and was heartily applauded in the third act, closing scene. His "*Spirito Gentil*" was enthusiastically received. He was called before the curtain a number of times. Del Puente, as *Don Alfonso*, gave his usual intelligent and expressive interpretation of that rôle. Signor Monti, as *Baldassare*, was quite well received. The chorus and orchestra both acquitted themselves admirably. On Monday "*La Sonnambula*" was given, about which nothing further need be said.

Mefistofele.

A CAREFUL study of the piano score did not impress me favorably, and my opinion of the work was not improved by a hearing. It is lacking in melody, and this lack is not compensated for by any such splendid dramatic moments as are to be found in the scores of Richard Wagner.

The music is throughout eccentric and rarely interesting except when the composer momentarily forgets himself and writes in a style much resembling Verdi. Reminiscences of other works are not wanting. Already in the eighth and ninth measures of the introduction we have a strong suggestion of "*Eine Feste Burg*."

On page 13 of the piano score occurs the "swan motive" from "*Lohengrin*" exact. On page 21 occurs a series of ten consecutive fifths whose effect is not either elegant or desirable, in fact decidedly ugly, indicating a determination to produce an effect without questioning either means or value.

On page 80 (Act. I.) and lower score we find the famous first theme of the slow movement of Beethoven's "*Kreutzer*" sonata for piano and violin transplanted bodily. In other portions of the work are reminiscences of Gounod and Verdi. Very likely these are unconscious remembrances, and were they less celebrated phrases their use would be more excusable. Many of the recitatives are written too high to permit of any distinct enunciation, a fault which is too common among composers of the

present day. Words cannot be clearly pronounced when sung to notes above the staff, especially when accompanied by a richly scored orchestral part.

As a novelty the work may have a run of a few seasons, but it seems an impossibility that it should ever win an enduring place among operas. The best writing is the Prologue in Heaven, the garden and prison scenes. In the "*Notte del Sabba*," though often effective, it falls far below the wild fantastic *diablerie* of Berlioz, and the instrumentation throughout bears no comparison to his. Indeed, there are few passages of really fine orchestral treatment in the whole work. The scenes, too, are treated more as tableaux strung upon Goethe's narrative, and are rarely led up to any great and consequent dramatic climaxes. As far as regards dramatic unity and gradual, consequent development, Gounod's work, with all its faults, is much more satisfactory, and I believe will hold its place upon the stage long after "*Mefistofele*" shall have passed into oblivion. Had the birthplace of this opera been anywhere but in Italy, it is difficult to see how it could have had even an evanescent popularity.

FREDERIC GRANT GLEASON.

Last Sunday Night's Concert at the Academy of Music.

A VERY large audience assembled in the Academy of Music last Sunday evening to listen to the concert given there by Colonel Mapleson's artists. Standing room was at a discount all over the house. The first part of the programme was given up to Rossini's "*Stabat Mater*." Mlle. Valleria was to have taken her usual part in this work, but owing to continued indisposition her place had to be filled by Mrs. Swift, who, as a substitute, whether with regard to the solo or concerted numbers, was anything but satisfactory. Campanini and Galassi gave their respective solos with splendid effect, and were both warmly applauded. Miss Cary was also well received. The choruses went quite well, but the concerted music was as much a failure as a success. In the second part of the programme, Mme. Gerster naturally scored the greatest hit. Her selection was Benedict's variations on the "*Carnival of Venice*," which, being enthusiastically encored, was supplemented by "*La Tortorella*." Besides these two pieces, she sang "*Fior di*," a polka cantabile by Arditi, which she had to repeat. Both the conductor and singer were heartily received. Mlle. Belocca sang the "*Il segreto*," from "*Lucrezia Borgia*," which was redemanded. Del Puente gave the "*Toreador*" song from "*Carmen*," and although he was recalled, the piece was not majestically delivered. Pantaleoni used to make a far greater effect with this song than did Del Puente on Sunday night. Mme. Sacconi's harp playing was a treat, and deservedly received great applause. Signor Ravelli did not create his usual good impression because his selections were not calculated to show him in his best light. The "*Spinning Quartet*" from "*Martha*" was the poorest sung number of the evening. The orchestra played the overture to "*La Gazza Ladra*," and Gounod's "*Funeral March of a Marionette*," the latter in excellent style. Signor Arditi was presented with a fine floral offering and an album containing a good number of portraits of famous orchestral leaders now living. These gifts were received amid the stormiest applause.

The Joseffy-Thomas Concert at Steinway Hall.

ON Tuesday evening, December 14, a grand concert was given in Steinway Hall, in which Herr Joseffy was the pianist, accompanied by Theodore Thomas and his orchestra. The following interesting programme was performed:

Symphony, G minor.....W. A. Mozart.
1. Allegro molto. 2. Andante. 3. Minuet and Trio: Allegro. 4. Finale: Allegro assai.
Recitative and aria—"Sound an Alarm," { G. F. Haendel.
"Judas Maccabæus" } W. C. Tower.
Concerto in E flat, op. 73.....L. Van Beethoven.
1. Allegro. 2. Adagio un poco mosso. 3. Rondo: Allegro.
Rafael Joseffy.
Introduction, third act, "*Die Meistersinger*".....R. Wagner.
Piano solos—*a*, "*Passepied*," from Suite in E { J. S. Bach.
minor.....
 b, "*Cantique d'Amour*" (Harmonies) { F. Liszt.
 c, "*Valse*—"Souvenir d'Amérique" { R. Joseffy.
—(new).....
 Rafael Joseffy.
Songs—*a*, "*Liebesbotschaft*".....A. Fesca.
 b, "*Ich will meine Seele tauchen*".....
 c, "*Der Wand'rer*".....
 W. C. Tower.
Fantasia—"Ruins of Athens".....Beethoven-Liszt.
Rafael Joseffy.

The Mozart symphony was a treat; so beautiful, natural and perfect. The first and last movements seemed to be rattled off in rather a mechanical manner, but this may have proceeded from the fact that orchestral performers have come to consider such music as child's play, viewed

from a technical standpoint. The slow movement was rendered with taste, judgment and refinement, and was listened to with real pleasure by the cultivated part of the audience. The "*Minuet and Trio*" was also well received. Altogether the work was well chosen to head the programme, for such music places the audience in a receptive state of mind. The orchestra also played the introduction to the third act of "*Die Meistersinger*," a selection rendered at the first concert of the Philharmonic Society. Frequent hearings only confirm its beauty.

W. C. Tower, the tenor, sang "*Sound an alarm*," from "*Judas Maccabæus*," and did himself much greater justice than at the last Philharmonic concert. The place, the music, the accompaniment, were all in his favor. The result was, he obtained a good success, and proved that he had a powerful if somewhat unsympathetic organ. He vocalizes quite well, but lacks warmth. He has an excellent foundation, and would be a valuable singer if he could improve his style and general delivery. In the three songs by A. Fesca, (*a*) "*Liebesbotschaft*," (*b*) "*Ich will meine Seele tauchen*," (*c*) "*Der Wand'rer*." Mr. Tower displayed several good qualities. He sang the first very well, the second not quite so well, but the third he delivered in a most spirited and effective manner. There is something peculiar in the *timbre* of his voice; but, passing over this, it may be said that he will always please.

As for Herr Joseffy, he was, of course, the lion of the evening. Beethoven's E flat concerto ("*The Emperor*") was a masterly performance. It displayed the artist in the most favorable light, and if it lacked the greatest breadth it was full of poetry and refinement. As to its mechanical execution, it was perfection itself. Nothing could be more absolutely satisfying in that respect. The orchestral accompaniment was most delightfully played, every phrase receiving the most careful attention from the conductor, Theodore Thomas. The fantasia by Liszt on Beethoven's "*Ruin of Athens*" exhibited Joseffy in almost a new light, for his power did not seem so limited as formerly. In the trio of smaller works Joseffy played admirably. The "*Passepied*" by Bach, from suite in E minor, was taken at a tempo which took from it its due effect, except the middle part in the major. Liszt's "*Cantique d'Amour*" is peculiar, and scarcely pays for the trouble of rendering it. Joseffy's new valse, "*Souvenir d'Amérique*" are beautiful but difficult. A reminiscence of Weber's "*Invitation to the Dance*" obtrudes itself quite plainly, and other reminiscences are not lacking. It was splendidly played, as well as the encore to it.

The Opening of the Costanzi Theatre in Rome.

A CORRESPONDENT in the *Gazetta Musicale*, of Milan, for December 5, writes thus about the opening of the new Costanzi Theatre, Rome: The theatre is splendid, but it has a very grave fault. It is the most beautiful theatre in Rome, and is destined to become the fortunate rival of the half-dilapidated building known as the Apollo Theatre. Concerning the Apollo Theatre and its management there are surrounding interests which have an echo (some say even voice) in the common council. There is no necessity for these interests to be hurt, neither is there any necessity that the new theatre may injure the affairs of the old.

The opening representation, attended by the most select part of the public of Rome, honored by the presence of the sovereign, was a stupendous success in every way, except with regard to the "spectacle," which did not fully come up to expectations.

Signora Turolla sang the part of *Semiramide* in fine style. Signora Tremelli, with the beautiful voice she possesses, gained from the beginning the sympathy of the public; also, the tenor did what he could to obtain applause. But Signor Merly was not in place; the public enthusiasm cooled; Signora Tremelli perceived this, and became discouraged; and thus half the performance was rendered in a halting manner.

The duet between Turolla and Tremelli, which went very well, restored to the latter her lost courage, and warmed up both; but as a whole the representation was a failure. The orchestra, in part very inferior, could not interpret the beauties of the Rossinian score. Add to this the importance of the occasion, a little increased by the music, which admits of no confidences; add also the excessive extension of the *tempi*, attributed by some to a not very exact interpretation of the score, by others to the necessity of giving time for a singer to take breath during certain trills which became feeble by their undue length; add still a few choruses, sung purposely to surpass St. Cecilia herself with regard to time and tune, and it will be understood that "*Semiramide*" did not go very well.

It is now said that the opera was badly chosen. I say it was given imperfectly, and if the orchestra is not improved and augmented, and the chorus forced to sing in time and tune, whatever opera is represented will fail, even if the chief rôles are intrusted to artists as gifted as the two able prima donnas of Costanzi.

Culture in New York.

RICHARD GRANT WHITE, in last Sunday's *Times*, thus talks of musical culture in New York:

Miss Nilsson, the prima donna, has announced her intention of coming to New York again, where, she says, she will bring out Beethoven's "Fidelio," "which has never been heard there. It is very good of Miss Nilsson to come to us once more, and I, for one, shall be very glad to hear her again; for although she is not a singer of the highest grade, such as we in former years and our fathers before us have heard in New York, we must remember that there is no prima donna of that grade now before the world—Adelina Patti certainly not belonging to it—and Miss Nilsson's talent and voice are of so fine a quality that she must always be welcome, even to a more exacting and cultivated audience than now customarily assembles in the so-called Academy of Music. But when she promises to give New York its first hearing of "Fidelio" I cannot be so grateful to her, as she probably expects all New Yorkers to be, and, on the contrary, I find in her benign promise merely an evidence of her ignorance—ignorance pardonable, indeed, in her, but none the less positive and, under the circumstances, flagrant. For Beethoven's great operatic work has been performed in New York, and was performed there before, as I am inclined to think, Miss Nilsson knew any other music than lullaby. "Fidelio" was the first opera that I ever heard, and I was never out of America until four years ago. I don't remember the exact time, but in my boyhood, long before I thought of writing a word about music, or about anything else, I heard "Fidelio" sung at the Park Theatre. And very well sung it was, too, I am sure; for I was a far more exacting critic then than I am now, and the performance gave me great pleasure.

I remark upon this project and promise of Miss Nilsson's merely because it is a striking and characteristic exhibition of that utter ignorance about the New York of the past and its society which is so common, and which, oddly enough, is nowhere more common than in New York itself, and in New York is nowhere so frequently or so conspicuously exhibited as in its newspapers, including those of the highest grade. It would seem as if about 999 people in 1,000 in New York, and all the world outside of it, assumed as a sure and well ascertained historical fact that New York began to have a cultivated and refined society about thirty years ago, its sudden start upon the course of culture being a consequence partly of the discovery of the gold of California and partly of the immigration from Europe. We have been recently informed in very clear and positive terms, apropos of my previous articles upon the subject, that New York fifty years ago had no society which could be called a refining, cultivating, humanizing influence; that then "it had no libraries, no pictures, no music, no authors or artists of any note, no restaurants, no parks, no museums, no great public buildings," and that it was then "a small colonial town, with little communication with the rest of the world." In 1830 this "small town" had 200,000 inhabitants, nearly as many as either Vienna or Berlin had at the same time, and was larger than many towns in which society, literature, arts and science have reached their highest development. There is, indeed, no view of society more inconsequent, more absurd, than that which looks upon the aggregation of a vast number of human beings in one spot as a sign of progress. The communication of New York with the rest of the world at that time was greater than that of any other city on the earth, except, perhaps, London. There were no ocean steamers then, but the packet ships of New York, "the liners," as they were called, were the finest in the world. Nothing that sailed out of a British port was to be named with them for comfort, elegance, safety and fleetness. Their number was greater, too, than that of the corresponding grade of vessels that sailed from any other port in the world. Neither London nor Liverpool, with all their vast commerce, had such a fleet of passenger ships, and they were supported chiefly by Americans who went abroad. The communication then of New York with the rest of the world was proportionally greater than that of the rest of the world with itself.

As to music in New York at that time, of course I know nothing of it personally; but none the less do I know that it was not without music, and music which we of to-day should speak of respectfully. There was then a more regular performance of Italian opera than there has been here during the last ten years. A reference to the newspapers of that time shows this; and I can remember as a child, hardly knowing what the word opera meant, hearing the talk of my elders at the breakfast table about it, and wondering what it could be that excited so much enthusiasm. And long even before the time one of the greatest singers of the world, Malibran, had made her first success in New York, where she and her father, the great tenor, Garcia, sang Rossini's operas night after night to the delight of houses thronged with those rude colonial people that had no music.

Nor, from the point of view from which I am considering this subject, was New York then without music which was of far more importance than Italian opera. There is now in New York a Philharmonic Society, and this society, it should be remarked, is more than thirty-five years old. Now, this society has in the course of its existence entirely changed its constituent character. It began as a New York Society—as an association of American musicians for the advance-

ment of their art. It is no longer so. An examination of its list of members in its earlier years shows that its desks were mainly filled by New Yorkers and New Englanders, among whom there were hospitably received a few Germans, Italians and Frenchmen, just as is the case in similar societies in Europe. The presidents of the society were New York gentlemen of position. But for years past this society has been entirely a German society; as much German as if it were in Vienna or Berlin. Excepting Mr. Bristow, one of the original members, who sits at the first desk of the first violins, there is not an American in the orchestra. Moreover, the very president is no longer a New Yorker or an American, but a German. It is absurd to call such an association as that an American society, or to regard it as being in any sense an exponent of American musical culture. It is a German society, which gives us very good music indeed, but it is nothing else. To us it is no more, and of us it is no more, than if so many musicians as compose the band could once or twice be assembled on Aladdin's carpet in Germany, and brought here in the evening to give us a concert, and be wafted back to Germany at midnight. This Philharmonic Society is no more a product of our own culture than anything else is that we import from the Continent of Europe. If the society had continued as it was originally constituted, and if it had taken its recruits from the body of our own people, from those whose taste had been cultivated and whose musical aspirations had been excited by its own ministrations, it might then have been regarded with some pride as a New York association, and a product of New York culture; but now it is neither of these.

The subject has more significance and wider relations than those which concern mere music, and I shall therefore remark that the Philharmonic Society had predecessors far more important as signs and tokens of New York culture than it ever was, even in its earlier days. These were the Euterpean Society and the St. Cecilia Society, the former an instrumental and the latter a vocal association. These societies were large; they were composed entirely of New York amateurs, and they met weekly for the performance of the music of the classic composers. They gave a concert, or perhaps two, a year, the tickets being distributed among the members, associate and performing; but the object of their existence was the cultivation at their weekly meetings of the higher music among these New York amateurs. Of course, being amateurs, their performances would not have quite satisfied Mr. Thomas or Dr. Damrosch; but if poor things, they were our own. If they had continued and grown into better things, we might have been proud of them. But although the Euterpean Society, as I am authoritatively informed, had a very considerable property, it has vanished, and nothing native to the soil has succeeded it. We get money, and dress, and eat, and drink, and make a show, and buy our music ready-made by foreigners.

DRAMATIC.

SOCK AND BUSKIN.

...Frank Mayo will appear as *Davy Crockett* in the Opera Hall, La Crosse, Wis., on January 3.

...J. B. Studley played the *Count of Monte Cristo* at the New Haven Opera House last week.

...Frederic Paulding opened at Carl's Opera House, New Haven, on the 17th inst., as *Hamlet*.

... "Needles and Pins" continues to attract large audiences to Daly's Theatre on Broadway.

... "Babes in the Wood" was produced at Haverly's Fourteenth Street Theatre on Thursday evening.

...A special matinee of "Hazel Kirke" will be given at the Madison Square Theatre on next Wednesday.

...Maude Granger was reported, on Saturday, as being too ill to leave Hannibal, Mo., with the rest of her company.

...Bernhardt's manager, says the *New Haven Palladium*, will have to pay \$20 for a license in Hartford, four times the usual amount.

...Bartley Campbell's new Irish drama, "My Geraldine," was produced, for the first time, at the Standard Theatre, on Tuesday evening.

...The eminent Africo-Italian tragedian, Charles Salvini Backus, appeared as *Othello* at the San Francisco Music Hall on Monday evening.

...Abbey's mammoth pantomimic organization appeared at Niblo's Garden on Monday night with "Humpty Dumpty," and introduced among other "varieties" the famous Zazel.

...Mr. Bowers, manager of Bartley Campbell's "My Partner" company, reports business remarkably good. Route: Elmira 17th, Williamsport 18th, Philadelphia 20th, two weeks.

...Manager Owens, of the Standard Theatre, San Francisco, recently produced a new Irish play called "Shaun Rue," with Joe Murphy in the cast, and promises "Bunker Abroad" for later in the season.

...W. E. Sheridan played *Claude Melnotte*, supported by Lillie Eddington as *Pauline*, at the Baldwin Theatre, San Francisco, on the 6th. Sheridan is having a success at the Golden Gate. During the latter part of the same week he

initiated a Shakespearean revival, beginning with the "Merchant of Venice."

...Rial and Draper's version of "Uncle Tom's Cabin" will be given at the Academy of Music both this afternoon and evening. Among the features will be the chase of the escaping fugitives with bloodhounds.

...Salvini appeared on Saturday night, for the first and only time, at Booth's Theatre as *Conrad* in Giacometti's five-act drama, "La Morte Civile," supported by Henry Crisp as *Dr. Palmieri*, and Ellie Wilton as *Rosalie*.

...John McCullough had a great success in Baltimore. He will appear in "Virginius," "Othello," "Lady of Lyons," "King Lear," "The Gladiator," and "Richard III." at Haverly's Theatre, Brooklyn, during the present week.

...Marie Geistinger, the celebrated German actress, left Hamburg on the 15th inst., by the steamship Westphalia, for New York, to fill a professional engagement in America. She will appear at the Thalia Theatre on the evening of the 5th prox.

... "M'liss," with Annie Pixley in the title rôle, will be continued at the Grand Opera House during the present week. Next Monday McKee Rankin and wife will produce the "Danites" for the first time since their tour through England.

...Mary Anderson appears this week at the Fifth Avenue Theatre as the *Countess* in Knowles' five-act play of "Love; or, The Countess and the Serf," and as *Julia* in "The Hunchback." "Ion" will also be produced before the end of the engagement.

...Sarah Bernhardt opened in New Haven on Monday evening, and this is the way the *Palladium* heralded the fact: "Why announce that Bernhardt is to be here Monday evening? Everybody in the city knows it well, and a large proportion of our residents will attend."

...A. T. English, a young man of business qualifications, has assumed the management of the Corinthian Academy of Music, Rochester, vice Frank Rust resigned. Mr. English, although comparatively a young man, is well and favorably known in that city, and will make an excellent manager.

... "The Lancashire Lass," with Blanche Stammers, George Gordon, and Fred. Marshall in the cast, was playing at the Theatre Royal, Sydney, Australia; and "My Partner," with W. H. Lake and Miss Melrose in the cast, at the Queen's Theatre, early in November. Both were meeting with success.

...An English critic thus speaks of E. M. Holland, formerly of Wallack's, and more recently of "The Danites" company: "E. M. Holland, who plays the *Judge*, is a comedian of the highest order. Brimming over with fun and full of animal spirits as the part is, Mr. Holland keeps well free from unpleasant exaggeration, and gives one of the most genuinely humorous pieces of acting that have been seen in this country."

...Gabrielle Du Sauld brought a suit against Steele Mackaye, of the Madison Square Theatre, for her services as a member of his company at \$40 a week under a contract for the summer months of 1880. The defense upon the trial on Thursday of last week before Judge Van Brunt in the Court of Common Pleas, was that Miss Du Sauld had retired from the company in June. This she denied, saying some dissatisfaction was expressed, and she did not play afterwards, though she offered her services. The jury gave plaintiff a verdict for \$680.

... "Forget Me Not," Merivale & Grove's play which has been successful in London, was produced at Wallack's Theatre on Saturday night in place of "The Guv'nor." The following is the cast: *Sir Horace Welby*, Osmund Tearle; *Prince Malicotti*, Harry Edwards; *Barrato* (a Corsican), Gerald Eyre; *Roberts*, Harry J. Holliday; *Luigi*, H. Pearson, Jr.; *Stephanie*, Marquise de Mohriviart, Rose Coghlan; *Mrs. Foley*, Mme. Ponisi; *Alice Verney*, Stella Boniface; *Rose Vicomtesse de Brissac* (her sister), Agnes Elliott.

...Lawrence Barrett appeared at the Park Theatre on Monday evening in W. D. Howells' translation and adaptation from the Spanish of Estebaner, called "Yorick's Love." The time of the play is in the days of Shakespeare; the plot as follows: *Yorick*, the comedian of the Globe Theatre, is married to *Mistress Alice*, the leading lady at the same playhouse, who is a very beautiful woman and much his junior. His foster son, *Edmund*, also an actor, who owes everything in life to *Yorick*, falls in love with *Alice*, and she returns that affection. *Walton*, the leading actor of the Globe, discovers their love, and, being jealous of *Yorick* professionally, concludes to acquaint him with the state of affairs. *Master Heywood*, the manager of the theatre, also has noticed that the two have fallen in love, and endeavors to keep the knowledge from *Yorick*. *Master Woodford* has written a play in which the chief characters are a loving husband, a faithless wife and an ungrateful ward. These characters are taken by *Yorick*, *Mistress Alice*, and *Master Edmund*, and gradually the truth is unfolded until the end of the play. The last act is on the stage of the Globe Theatre, and during the scene *Walton* hands *Yorick* a letter written by *Edmund* to *Alice*. *Yorick* becomes infuriated and in the fencing scene actually kills *Edmund*.

...The following is a sample of the journalistic amenities passing between newspapers of the towns where Sarah Bernhardt will and will not play: "Burlington feels rather stuck

up because Sarah Bernhardt is coming there, probably the smallest city in the country in which she will play, and the Montpelier *Journal*, in speaking of it, says, "We never felt more like praising God from whom all blessings flow than Montpelier is only a hamlet, and a small one at that, and so is delivered from the sore affliction of Bernhardtism." Sour grapes!"

....Salvini appeared on Saturday night for the first and only time at Booth's Theatre, in "La Morte Civile." On Monday evening "Othello" was repeated. Wednesday evening, "Sullivan" was given for the first time. Thursday evening "The Gladiator" was produced. This and Saturday evening, the last of the engagement, "Othello" will be given.

...."Uncle Tom's Cabin" in spectacular form will be produced at Booth's Theatre next week. Mr. Abbey has engaged a strong dramatic company, including Lewis Morrison, Charles Wheatleigh, Harry Lorraine, Marie Bates, Fanny Denham and little Zoe Tuttle. A special feature will be the negro accessories in the plantation scenes.

CORRESPONDENTS' NOTES.

BAY CITY, Mich., December 13.—Geo. S. Knight and wife, supported by an excellent company, made their first appearance in this city in "Otto, a German," on December 2. Mr. Knight began his career as an actor in Bay City thirteen years ago, and this being his first appearance here since he left, his old friends gave him a grand welcome in a full house and repeated calls before the curtain. He and his wife will always receive a hearty welcome from the amusement lovers of Bay City. They give another entertainment here February 23, in "Baron Rudolph," their new play. Salsbury's Troubadours played to a very large and enthusiastic audience on December 7. The Troubadours were in the best of spirits, and so was the audience; therefore, the evening was a most enjoyable one. On December 11, Herrmann, the prestidigitateur, gave one of his marvelous entertainments to a very small house. Coming attractions for the holidays are: December 23, 24, and matinee 25, Harry Weber's "Nip and Tuck" Company; December 27, Maud Granger's Comedy Company in "Er. Clyde;" December 28, Power's "Galley Slave" Company; December 30, Grave's "Four Seasons" Combination; December 31, Clinton Hall's Strategist. PRESTO.

BLOOMINGTON, Ill., December 12.—Frank Mayo played here on the 9th inst. to a good house. Every one speaks well of the entertainment. Rial's "Humpty Dumpty" Troupe played here on the 10th and 11th. B. Macauley plays here in "Uncle Daniel" on the 13th inst. Maud Granger played to a good house on the 11th. This company is the best that has been to this city the present season. There is not one poor stick in it. The play "Two Nights in Rome" is an excellent one, and the company presented it in a fine manner.

CHICAGO, December 13.—This week has been in one sense a grand one in operatic and theatrical circles, the attractions offered being of a remarkable variety and excellence. Business although fair was not as good as it might have been, owing to the unusual and unexpected severity of the weather, the mercury sinking below zero, and the wind blowing fast and keen. At the Grand Opera House Clinton Hall's excellent little company presented last week Sayre's ingenious comedy "Strategists" to fair business. The stage setting of this pretty little theatre has been much improved. I understand that Mattie Vickers and Charles Rogers have ended their engagement with this company. There will shortly be produced at this house "Voyagers in Southern Seas" (the children of Capt. Grant), "Deacon Crankett," and Minnie Palmer's "Boarding School." At the Olympic, Gulick and Blaisdell's Minstrels amused small audiences. This week Al Phillips will appear in "Blunders"—a good variety show. At Hooley's, where by the way the new storm-door made things more comfortable, Raymond has concluded a most satisfactory engagement as *Col. Sellers*. I understand that Gunther has nearly finished an excellent new play for Raymond. This week A. M. Palmer's Company gives Fawcett's "False Friends." The cast includes Geo. F. De Vere and wife, Nelly Morant, Frederic de Belleville and Eleanor Carey. Fox's Theatre, a nice little house well adapted to cater to a certain class of trade, will give the frontier drama, "Little Buckshot," with Fanny Herring in the title rôle. At McVicker's, Mr. Jefferson has been appearing as *Bob Acres* in "The Rivals," and will give us "Rip Van Winkle" all this week, except Wednesday, which is set apart for "The Rivals." The Chicago Dramatic Club will give its first performance at the West End Opera House on Tuesday evening, and present "Othello," under the direction of Mrs. Anna Cowell Hobkirk. Manager Hill was in the city during the week. He says he has with both "Joshua Whitcomb" and "All the Rage" felt the general depression in the theatrical business since election very slightly. Manager Emmett will, on Monday evening, the 20th inst., open his new Academy of Music—the new structure, which will eclipse in glitter and gorgeousness anything in the shape of a place of amusement in this country. On Thursday next the stock company will assemble for rehearsal. The opening piece will be "Neck and Neck," with E. T. Stetson in the leading rôle. The stock company will comprise George Learock, W. T. Melville, Georgie Tyler, Frank Foster, T. J. Langdon, Polly Booth, Kittie Howard, Illie Moses, Robert

McNair and John Leach. The sale of season tickets for the Bernhardt engagement will begin at McVicker's box-office on the 27th. It will continue not more than three days, when the general sale will be opened. Bernhardt will be a society crush in this city. The thing is settled. It will be so primarily because it was so in New York; and next because Mrs. Grundy has already sent a note to Mr. McVicker asking for season seats.

CINCINNATI, December 17.—At Heuck's Opera House are Shannan and Edeson, in "A Golden Game." These two gentlemen, with Cora Tanner, have met with favor. They will be followed by Milton Nobles. At the Vine Street Opera House last week's company remain, the additions being McNish, the Leland Sisters, Geyer and Mackie, and Amy Nelson. The Coliseum Opera House has passed into the charge of James Edwards, who has entire control. Benton and Gilmore's Metropolitan Celebrities open at this house on the 20th. They advertise one hundred star specialty artists. The variety business in Cincinnati has grown wonderfully in the last three years. It has crowded out, to a large extent, the legitimate. The variety theatres give a matinee every Sunday, and a performance every Sunday evening. All of the theatres give performances for the benefit of the families of the firemen killed at a fire here Saturday, the 11th. \$4,856 have already been realized by subscriptions to this fund. FELIX.

CLEVELAND, Ohio, December 23.—The Opera House was occupied last week by Jarrett & Rice's Combination, which attracted large audiences with "Fun on the Bristol." The combination left by special train to appear in Chicago on Sunday night, the opening of a two weeks' engagement there. The Felix A. and Eva Vincent Combination is announced for the week at the Academy.

DAYTON, Ohio, December 17.—Nellie F. Brown gave readings on the 14th in Music Hall, under the auspices of the Young Men's Christian Association. There was a large audience. Barlow, Wilson, Primrose and West's Minstrels had an overflowing house on the 15th. Persons were turned away. There has been no such house down here for years. The company gave a first class show and deserved a big house. Booked are: Mrs. Scott-Siddons, 28th and 29th; Tony Denier's New Humpty Dumpty, January 4; Hill's "All the Rage," January 5, and Joseph Jefferson January 12. H. Hyner, co-manager with Comstock of Black's Opera House, Springfield was in the city on the 5th. THE COURIER has taken a boom here and will soon have a fine circulation among the musical people of the city. Mr. Knabe, of W. Knabe & Sons, piano manufacturers, was in this city on business several days this week. D. S.

HAMILTON, Ont., December 20.—At the Grand Opera House, J. R. Spackman, manager, on Monday and Tuesday, 13th and 14th, George E. Stevens' "Uncle Tom's Cabin" combination played to good business. Mr. Stevens' *Uncle Tom* is quite a departure from other representations of the great story of Mrs. Stowe, in that it is true to life, giving many details omitted by other companies. George Fawcett Rowe and company appeared to fair business only in "The Guv'nor" on Friday, the 17th, and Saturday matinee, and on Saturday night in Dickens' "David Copperfield." Mr. Rowe taking the part of *Wilkins Micawber*. In view of the fact that this was the first appearance of the company in these pieces, it would not be fair to indulge in the criticism to which the performance laid itself open. The support was not as good as it might have been, much prompting having to be done. The company leaves for Toronto this morning, where it plays all the week. Archibald Forbes, the English war correspondent, will deliver one of his lectures at the Grand on the 29th, subject, "The Inner Life of a War Correspondent." Leavitt's vaudeville and specialty company occupied the Academy of Music, Joseph Kneeshaw manager, on Monday, the 13th, and had a good house. Den Thompson was to have played "Joshua Whitcomb" on the 14th; but owing to the sudden illness of *Little Tot*, one of the principal characters in the piece, Mr. Thompson had to forego his engagement. The company played the rest of the week in Toronto. The Popular Dramatic Company held the boards to a crowded house on Wednesday, the 15th. "The Streets of New York" was played; "Caste" will be produced by the same company on Tuesday, the 21st. Sprague's Minstrels are expected on January 1. R. E. S.

HARTFORD, Conn., December 20.—This evening Duprez and Benedict's minstrels appeared at the Opera House. They played to a fair house, but gave what might be called a very poor "show." On Tuesday evening, the 21st inst., the great Bernhardt is to appear here in one of her most popular plays, "Frou-Frou." She is to pass the day in this city, and will visit various places of interest, including the new capitol building, which is one of the finest in the country, and Colt's armory, where the famous Gatling guns and the Baxter engine are manufactured. All the most desirable seats for the performance were sold on the first day of sale, and to-day \$5 to \$10 premium is offered for good seats. On Thursday evening, the 23d inst., Willie Edwin and Alice Atherton are billed to appear in their new comedy, entitled "Dreams, or Fun in a Photograph Gallery." From the favorable notices received from the press I should judge the piece had elements of popularity. OSCAR.

HORNELLVILLE, N. Y., December 18.—At Shattuck Opera House, George Holland and a first class company appeared on the 14th and 15th in "Our Gentlemen Friends," but, for some unaccountable reason, did a very poor business. Mr. Holland portrays the henpecked husband admirably. Jule Keen and Sallie Adams in "Cris, the Miller's Boy," played on the 18th to a large audience. Barlow, Wilson, Primrose and West's Minstrels are booked for the 29th. E. J. C.

MILWAUKEE, Wis., December 12, 1880.—I have only to record this week that Shannon's play, "The Golden Game," ran four nights at the Opera House, and was fairly well received. No announcements for next week. F.

NEWARK, N. J., December 14.—Last evening, R. J. Burdette, of the Burlington *Hawkeye*, lectured at the Park Theatre, on the "Rise and Fall of the Mustache," which was thoroughly enjoyed by the good sized audience that greeted him. The Rev. J. Hyatt Smith, of Brooklyn, also delivered a lecture last evening in Association Hall, his subject being the "Drama of Life." Mr. Smith is an orator of the Gough style, and he entertained his audience in a superb manner for over an hour. The fourth lecture of the Star course, at the Grand Opera House, will be given by Mrs. Livermore at an early date. Gus Williams appears this and to-morrow evening as "Our German Senator" at the Park. Mr. Williams is quite a favorite here, and the prospects are a full house. There are a number of performances booked for the Grand Opera House, between the 20th inst. and February 1, including Mary Anderson, Jos. K. Emmet, "Hazel Kirke," Mrs. Scott-Siddons, and Haverly's colored minstrels. On December 16 "Pinafore" will be given at the Park. A. DAGIO.

PITTSBURG, December 18.—The play of "One Hundred Wives," which has achieved a notable popular success in a number of cities, was presented here this week at Library Hall, commencing December 13. It was played every night and Wednesday and Saturday matinees to large audiences. On Monday, the 20th, the Salsbury's Troubadours, to be followed, 27th, by Denman Thompson in his great character of *Joshua Whitcomb*. On Tuesday evening, December 21, and during the week Col. Warner's Comedy Company will appear at the Fifth Avenue Lyceum in the comedy entitled "Speculation," which is varied by new music and original songs. The Seventh Regiment Platoon Dancers will also appear in military dances and war tableaux. The company is large and comprises some of the best specialty artists in the profession. A new "boom" was started at the Academy of Music on December 13 by the appearance of Gilmore and Benton's Combination attractions. The company is a colossal one and deserving of high praise for the ability it contains as well as for the number of its members. Billed for December 20: Murphy and Mack, Murphy and Shannon, Lillie Western, Bobby Newcomb, Lester and Williams, Parker Sisters, Bessie Bell, Cordello and Viotorelli, W. T. Bryant, Lizzie Richmond, Andy Butler, Harry Shay, T. F. Thomas, and Ed. Neery. Wm. Stientz, business manager of the Tivola Garden, has secured for the holidays a very fine attraction, consisting of twenty new people, and all well known variety performers, among whom are: Fisher and Hall, May Hanlon, Belle Cushing, Jessie Merton, and John Kinlim. F. H.

RICHMOND, Va., December 19.—Fanny Davenport played the "American Girl" on the 14th, to one of the largest and most fashionable audiences ever assembled here. At least 200 persons were unable to gain admittance. The performance gave dissatisfaction and was severely condemned, owing to the fact of the miserable cutting of the play, in order to allow the company to take the 10:30 train South. Its route is: Atlanta, 23d; Montgomery, 24th; Mobile, 25th; New Orleans, week of 27th. Thos. W. Keene played on the 16th, 17th and 18th, with Saturday matinee, to large and delighted audiences, who were pleased to note the progress made by Mr. Keene since his appearance here two years ago. The local press was kind and generous in its criticisms. "Richelieu" and "Richard III." were the most favorably received. The advance dates of the company are: Syracuse, December 23, 24 and 25; Cleveland, January 3, one week; Baltimore, January 10, one week; Philadelphia, January 17, one week. J. B. Park's company was to have appeared on the 20th, 21st and 22d in "A Man from Nevada," but for some reason, unknown, will not be able to make dates; hence the Theatre will be closed till the 23d, when Frederick Paulding, supported by Agnes Herndon, will open for three performances. I was pleased to receive a visit from the genial and polite Philadelphia correspondent of THE COURIER, J. Viennot, who is still in this city, in the interest of the journals issued from *The Lockwood Press*. I wish him a pleasant and profitable visit. F. P. B.

ROCHESTER, N. Y., December 13.—Salvini was to have opened here on the 13th; but the non-production of the Passion Play at Booth's, in New York, leaving that theatre open, Manager Stetson concluded to go direct from Philadelphia to New York and come here later in the season. Minnie Palmer appeared here on the 6th, at the Grand Opera House, to a large audience, and succeeded, as usual, in entertaining her friends with an amusing performance. Mrs. Holmes, Mr. Nagle, Mr. Davenport, and Miss Hatton play important parts. The song by Miss Hat-

ton, with pantalet accompaniment, brought down the house. The company remained 7th and 8th, with matinee, and went from here to Erie 9th, Sandusky 10th, Lockport 11th, Jackson 13th, Ann Arbor 14th, Battle Creek 15th, Detroit 16th, 17th, and 18th, Chicago Christmas week. Owing to the non-appearance of Joseph K. Emmet, the *Frits* of the stage, the Corinthian Academy of Music has remained with closed doors the past week. Emmet was lying prostrate in Buffalo, at the Palace Hotel, while his company was comfortably quartered in this city at the Clinton Hotel, but there is no likelihood of his being able to appear in this city. He was not himself any of the time during his Buffalo engagement, I am informed, and could only get through the week by the free use of stimulants. His greatest difficulty seemed to be his voice, over which, like his appetite, he had no control. His engagement in this city would, undoubtedly, have been a profitable one to him, as every seat had been sold for the opening night and a great many for nights during the week. Leavitt's Vaudeville Company are billed to appear at the Grand Opera House on the 14th and 15th, with matinee. As this class of performance always draws well here they can be assured of crowded houses. "My Partner," with Aldrich and Parsloe as drawing cards, will be the attraction at the Corinthian Academy of Music on the 13th, 14th and 15th.

J. HARRY VERNON.

"Michel Strogoff."

THE Paris correspondent of the New York Times writes concerning the dramatic version of Jules Verne's book as follows: Paris has never seen such a drama as "Michel Strogoff," but, as to do it full justice would take up at least four columns, my description of it must be summary. It has been in rehearsal for three months and in preparation ever since M. Duquesnel was turned out of the Odéon managership, which he closed with the brilliant triumph of the "Noces d'Attila." Long did Duquesnel wander in search of some one willing to devour a fortune in its get up, bold enough to risk the venture, and with a stage at his disposal sufficiently large for the display of all this contemplated magnificence. The Porte St. Martin, of which spectacular plays are one of the specialties, was thought of first, but M. Paul Clives had the "Christmas Tree" on his mind, and so hesitated, and as the Châtelet director had spared no expense in the revival of the "Devil's Pills," M. Duquesnel concluded that M. Rochard would be the right man in the right place, and proposed a partnership: Rochard should furnish the theatre, Duquesnel the piece, and expenses and profits should be shared. As both gentlemen have the same horror of parsimony and the same love of spending money, they soon came to terms; suitable actors and actresses were engaged or borrowed. Grévin was commissioned to design costumes, Robecchi and two or three other artists, including Chéret, of the Opera, received carte blanche to paint the most effective scenery. Duquesnel taxed his genius to the utmost to invent accessories which would add to the local coloring of the situation, and Rochard traveled all over England in search of some acrobat who might efface the souvenirs of Miss Enea's flutterings in the "Golden Fly." At last all was pronounced ready for general rehearsal, and the performance of the "Pills" was stopped, although in as much vogue as ever, and for twenty-five nights the doors of the Châtelet were closed to the public, although this cost 125,000f. to the manager. When I wrote last week it was supposed that Michel would not make his first appearance before the 1st of December, but Rochard was deaf to the solicitations of his colleague, who pleaded for yet another fortnight, alleging, and with good reason, that the financial pressure was too heavy. The authors, Jules Verne for the canvas, and d'Ennery for its dramatization, thought it might have come out a month ago; they were charmed by the *mise en scène*, quite satisfied with the interpretation, but they did not dare to say a word, well knowing the somewhat arbitrary character of the impresario; however, M. Rochard was firm, and so we have had the privilege of following the courier of the Czar in his adventurous journey a good deal sooner than was expected, and can ask what could have been gained by any further delay, so perfect does it seem in every detail.

Most persons are familiar with the subject of "Michel Strogoff." In point of fact, the idea of the plot is not absolutely original, and the man who, chained down by an imperious sense of duty, submits to torture, to insult and outrage, to fulfil a promise which he holds to be sacred, is a personage whom all of us have seen in many a drama or romance. Still, it must be admitted that Messrs. Verne and d'Ennery have made the most of this, and that its leading characters are sympathetic or repulsive from first to last, without any of those incongruities in the action which mar most of the conceptions of other modern playwrights, with perhaps more originality, but less skill and cleverness. The *Grand Duke* is besieged in Irkoutsk, the capital of Eastern Siberia, by the Tartar rebels led by Ivan Ogareff, once a colonel of the Imperial Guard, now a traitor to his sovereign. All communications between Irkoutsk and Moscow are interrupted, the telegraph wires have been cut, the Czar is without tidings of his lieutenant. Where can a trusty messenger be found, ready to brave a thousand dangers in order to carry to the beleaguered city a dispatch on which depends

its salvation? Michel offers himself; he is young, brave and hardy, and none better than he knows the country through which he must travel, the idioms which he must speak, for he is a Siberian, born at Omsk, where still resides his mother, Marfa. Michel, disguised as a merchant, starts upon his mission; on the way he meets with Nadia Fedor, a damsel of dutiful, likewise enterprising, proclivities, whose aim in life is to rejoin her father, Vassili, a political exile confined at Irkoutsk, who, in the moment of his country's danger, forgets that he has been unjustly banished, and raises a corps of volunteers and aids the *Grand Duke* in his defense. Michel and Nadia agree to travel together, and are joined, not exactly to their satisfaction, by two newspaper correspondents, Henry Blount for the London *Evening Chronicle*, Alcide Jolivot for a Parisian journal; these are the funny parts, and, though they have not much to do with the main action, are not altogether supernumeraries. Almost at the outset Michel's resolution is severely tried. He meets a stranger—Ivan Ogareff in disguise—at a post-house; he is insulted, but bears the outrage in silence; the cut of a horsewhip can be supported by him, whose motto must be, All for God, country and the Czar. The reporters are shocked more by the apparent cowardice of Michel than by the brutality of the aggression; but Michel bides his time, and we next see him at Omsk, which is occupied by the Tartars. Everybody at Omsk knows that Michel is an imperial courier. If he is recognized by his mother he is lost, and so when Marfa, in a transport of affection, would throw herself in his arms, he coldly puts her aside, as John of Leyden does in the grand scene of Meyerbeer's "Prophète." Marfa, suspecting that there is some reason for her son's behavior, acknowledges that she is mistaken, but Ogareff and his mistress, Sangara, the gypsy, have witnessed the scene; they suspect the pretended merchant. Marfa is arrested and dispatched to the Ameer's camp at Toms, where this "old hag shall be brought to reason." Michel escapes, but his luck turns. He too is seized and brought before the Ameer, who, at the suggestion of the Ogareff confronts him with his mother, hoping that some cry or gesture would betray them. He is disappointed, and resorts to torture; Marfa is sentenced to the knout; she keels without a murmur, but, as the executioner raises the instrument, Michel, forgetting that he has sworn to sacrifice every human affection and sentiment to God, country, and the Czar, snatches it from his hands and strikes his enemy. All this situation, the most emotional of the whole piece, is admirably worked up, and, I should add, admirably played by Marais, a young actor who first attracted favorable notice as Ossip in the "Danicheffs." From this moment doubt is no longer possible; Ivan is the Czar's emissary; his dispatches are discovered hidden upon his person; Ogareff insists upon his immediate decapitation, but the Ameer has scruples; he is not quite sure whether such is the punishment prescribed by the law of Mahomet, and the Koran having been consulted, his barbarian highness concludes that he ought to have his eyes burned out, after which he may wander about at pleasure, being no longer dangerous. Before this operation, of which the idea seems to have been borrowed from Eugene Sue's "Mysteries of Paris," he is treated to a wonderful exhibition of bayadères in resplendent costumes, who, as we all know, are the usual attendants of Asian nomads on the war path, in order that in his future eternal blindness he may always keep the remembrance of his last brilliant vision which, *par parenthèse*, cost 100,000 francs to get up. The songs and dances end, Michel casts one last glance of affection upon his mother, the red-shot sabre is passed before his eyes, and he falls to the ground.

But M. d'Ennery is not one of those stern dramatists who will never sacrifice probabilities to the sympathies of his audience. For Michel Strogoff to remain afflicted with hopeless blindness through all time would destroy a great deal of interest in his adventures, as, except accompanied by a dog, and to the extent of two cents' worth of alms, play-goers do not care much for blind men. Michel is not a bit blind; an extraordinary physiological phenomenon has taken place; the tears which he repressed had formed a curtain of vapor between the burning blade and the pupil, and he sees just as well as ever, and, what is more, two eminent oculists, consulted by the authors, are said to have confirmed the possibility of their ingenious conception. However, our hero understands that he ought to keep up the delusion of blindness, and he goes on in this condition, not even revealing the truth to Nadia, with whom, by this time, he is, of course, in love, and who, like another pious Antigone, guides his faltering footsteps to Irkoutsk, where he arrives just in time to unmask the traitor, whom he kills after a lively duel with daggers in the presence of the *Grand Duke*, after which the Tartars are utterly discomfited. Vassili is pardoned, Michel marries his lady love, and the curtain falls on the picturesque group, on which old Marfa pronounces a benediction—to my astonishment without the ordinary accompaniment of apotheoses, electric lights, and Bengal flames.

The play is destined to have an immense run; the torch-light retreat, the battlefield of Kolyvan, and the Tartar festival will fill the three thousand seats of the Châtelet for a year to come, and if any enterprising manager chooses to try its reproduction in New York, he can count upon such a success as has not been seen since the time when goody-goody people fulminated anathemas upon, but flocked to see, that naughty piece, the "Black Crook." True, this piece is not naughty, which, as it will give no pretext for inimical

warnings from the pulpit, will take away one element of popularity. But, on the other hand, the most prudish can take their daughters to look at it, and by shortening or lengthening the skirts of the ballerine—they are short and scanty here—the manager may suit all tastes. There are sixteen tableaux, each more effective than the preceding one. First we have a gala night at Moscow, with the retreat sounded by the grenadiers of the guard and the march of the chevaliers of the guard on horseback, and in the foreground a charming ballet of peasants and Zingare. Then there are the field of Kolyvan, covered with dead and wounded soldiers, and broken wagons and dismounted cannon, and the episode of the defense of the telegraph station, of which the walls gradually crumble away under the fire of the enemy. To give an idea of this, I will state that the scenery is composed of 370 pieces, which fall in as though demolished by the Tartar bullets. When I say that this scene is signed by Rubé and Chaperon, my readers, if they be familiar with Parisian theatricals, will understand that it is a *chef d'œuvre*. The "Camp of the Tartars" is in itself less striking, but it looks like a camp, which is a great deal in its favor, and we soon forget its soberness of color in our admiration of the splendors of the Ameer's cortege and of the "Fête des Bayadères." But these three are only the most remarkable; all the others are far above what we are accustomed to even in spectacles where we are assured that no expense has been spared, and the two directors deserve immense credit for their indefatigable exertions to accomplish a task such as had never been attempted before, even at the National Academy of Music for "Polyeucte" and "Alda." M. Duquesnel has kept his word to outdo everything ever conceived of, and critics who, like Sarcey, are the sworn antagonists of all that is spectacular, who think that the play itself and not its properties should be the sole attraction, are fain to express, for once, their unqualified satisfaction. "La Biche aux Bois, le Chat Botté," the "Arbre de Noël," were magnificent shows, but their plot and dialogue are idiotic or tawdry-pawdy, while even without its costumes and scenery "Michel Strogoff" would be an interesting and, I think, a successful drama on any stage.

Quite in another order of ideas is the "Père Prodiges" of Alexandre Dumas, which the Vaudeville has revived, somewhat in fear and trembling lest what was so vastly admired twenty years ago might seem stale and flat and old-fashioned to the rising generation, whose disposition is most decidedly iconoclastic toward everything which pleased their predecessors. It is a great comedy; it was admirably rendered, quite as well as by its original cast, of which only two remain in the establishment, MM. Dupuis and Dieudonné, and the applause which it elicits from crowded houses and the money which it draws to the box office prove that it has lost none of its charm since the days when the newspapers discussed, among themselves, whether Alexandre the son did or did not take Alexandre the father as the model of his easy-going prodigal, the *Comte de la Rivonnière*. Why are not more such plays brought out? ask the intelligent public who go to the theatre to be treated to something more than a display of legs and acrobatic feats. The authors answer that, if they did write such pieces, they would neither be appreciated by their spectators nor correctly interpreted by the artists. A week ago I thought the authors were about right, but I have changed my mind since the "Père Prodiges" reappeared, and, from what I saw in the body of the house and heard upon the stage, begin to believe that the fault lies entirely with those who write, not to win fame and name, but to put money in their pockets. In olden times Sardou and Dumas and Emile Augier would take months to construct their pieces and refine their dialogue; now they scribble to order, and produce nothing which can pretend to aught but an ephemeral existence. I have already given my ideas on the decline of the French stage, and so will not again inflict them, but merely point to another revival, *une Cornéille qui abat des noix*, in which MM. Barrière and Thiboust used to fill the Palais Royal in 1865, as an example of the theory that a clever play will always find patrons. Pincebourde, one of the seventy-two creations of the inimitable Geoffroy, who has again resumed his part, is a provincial, a species of everybody's friend, who, in his anxiety to arrange fancied quarrels between his acquaintances, sets every one by the ears, and finally returns to his native village with the firm conviction that his departure will be an irreparable misfortune for his hosts. Did the authors borrow their idea from the English piece? If so, how ineffably superior is the plagiarism to the original.

ART IN SINGING.—Art, cultivation, and a little timely clear-sightedness—or clear-hearingness—can prop up many a failing voice. Any one who remembers how Braham sang at seventy-five will acknowledge this. A then young, but now elderly, musician once told me how he remembered having had to accompany the great tenor in the "Bay of Biscay," given with a fire and force almost incredible in a septuagenarian, and received with thunders of encores. "My boy," whispered Braham, "play it half a tone lower." Again it was given, and again encored. "Half a tone lower still," said the old vocalist; "they'll never find us out." Nor did they. And the applause after the third effort was loudest of all, so completely did art conceal the defects of failing nature. But suppose the singer had not been an artist, or the accompanist had only understood a little music and been incapable of transposing the song "half a tone."—Good Words.

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WILLIAM E. NICKERSON - - - - - EDITOR.

PROGRAMMES.

ON last Saturday, December 18, a novelty in the shape of a double performance of Beethoven's Choral Symphony occurred at Meiningen, under the conductorship of Dr. Hans von Bülow. The work was played through once, and, after an interval of half an hour, repeated. That such performances appear purposeless at first sight, is natural, not only because of the fatigue which the choral and instrumental bodies have to undergo in rendering so difficult a work twice in so short a space of time, but also because of the strain the auditors are put to. Those who had heard Beethoven's Ninth Symphony several times would not be particularly anxious to sit through two consecutive renderings of it, and those who went to listen to it for the first time would not be materially benefited by hearing it repeated after the short interval mentioned—half an hour. In fact, for the latter class of persons the experiment might be productive of something worse than weariness. Too large a dose is worse than no dose at all.

There are other kinds of programmes which may be considered less interesting to the public than to the artist who arranges them. We refer to those which contain four or five Beethoven sonatas, &c. To play, at one sitting, so many works of a like character and so heavy in subject matter, is not only absurd, but really hurtful. In order to prove what an individual is capable of, a private exhibition of his powers may have its *raison d'être*; but when the general public is asked to be present at what must prove a torture to it, then the foolishness of the undertaking becomes apparent. A programme without sufficient variety is no programme at all, and displays a lack of judgment on the part of the person who compiles it.

To make up a good programme for an organ recital is still more difficult than to make one for a piano recital. The diversity of works for the piano is infinite: far less so those that have been written for the organ. What would be thought of the solo organist who would attempt to play four or five Mendelssohn's organ sonatas at one and the same recital, or even the same number of Bach preludes and fugues? And yet this is not one whit less absurd than for a

pianist to perform consecutively an equal number of Beethoven's sonatas. The fault with all such anomalous attempts consist in their utter uselessness. No good can ever result from displays of merely mechanical excellence, because the true mission of the divine art is not fulfilled—the uplifting of the soul above what is purely material.

The almost exhaustless fund of good musical literature makes it inexcusable for those who compile programmes not having the essential recommendation of variety. And yet the art of programme making is a rare one; for, to every really well balanced and interesting programme presented to concert goers, there are nine which are more or less defective with regard to important conditions. In a classical programme, two symphonies are rightly adjudged too much, unless one is quite short, like Schubert's unfinished symphony in B minor. Two complete works of three or four movements each are amply sufficient for inclusion in the same programme, be they a symphony or concerto, a symphony or sonata, &c. Around and about these two fundamental compositions can be placed works of equally high character, but notable for their brevity.

It is evident that such a programme as that of Von Bülow's can only be considered in the light of an experiment; certainly not as furnishing an example for imitation. Modern musical ideas are often bold and vast, but as often impractical and hurtful to art.

✓ DECAY OF NEGRO MINSTRELSY.

SOMEbody, a few days ago—it is of not the least consequence in the world who—sang a Jeremiah over the disappearance from the world of amusements of the negro minstrel performance. It had gone; it had left nothing but a curious hodge-podge and offshoot in the way of giant performing companies; it had taken with it the "Suwanee River" and "Old Kentucky Home," "Poor Old Joe," "Uncle Ned" and "Massa's in the Cold, Cold Ground," and the rest of the beautiful negro melodies that we used to smile over with tears in our eyes, and hear murdered on Murray Hill with the same cold-blooded indifference that characterized the haunts of the muses twenty years ago.

Of this lament one claim only is true; the balance is nonsense. The truth lies in this, that the negro minstrel entertainment of older times has gone.

That it took with it the lovely melodies of the Southern plantation is arrant bosh. It took no more than Commodore Vanderbilt took when summoned to a land where charlatans meet their victims, and railroad kings and sleepy switchmen meet face to face and frown their eternal recriminations for the murder of thousands of confiding passengers. Naked came he into the world and naked went he out of it. He brought nothing and took nothing. And negro minstrelsy, pure and simple, took only what he took—self.

Abraham Lincoln killed the servile goose that laid these heart-borne eggs of lyric beauty when, by a stroke of the pen, he raised four millions of our fellow creatures from the estate of cattle to an equality with the sons of men, for their plaintive melody was the cry of the oppressed, and since the negro became a gentleman he has had no master whose death to chronicle in deathless numbers, no mistress whose benefactions he could embalm in a minor key. He has become a theologian and has bade farewell to parable. He now manufactures for the benefit of belated convivialists. "In the Bright Light," "John Said the Number" and "Mary Wept and Martha Cried: The Ship's About to Leave the Shore."

If Christy and Dan Bryant were the parents of the negro ballad, Haverly and Calendar, Major Pond and John P. Smith are jointly responsible for the colored church members' lyric piety. The fact is that Providence made both, and both are the children of widely different conditions.

On the whole we regret the disappearance of the ancient minstrel performance because as Jupiter succeeded

Gray-haired Saturn, silent as a stone,

and raised everlasting trouble among mortals and celestials by the exuberant festiveness of his man-

ner, so the negro minstrel performer of to-day has ravaged the kingdom once owning the mild benignant sway of the old-time singer. But he, too, is drawing near to the end. Public aversion toward him is so strong that he must appear like the Russian wolf only as one of an imposing pack, before he dares to face an audience. He ventures his offences only when backed by a mastodon following or a megatherian support. He is wise in his generation, but his generation is briefer than that of the ungodly as threatened in the Pentateuch. We can afford to smile at him, because his time is short.

The defunct minstrel show did this for the negro of servitude. It intimated that there was a quaint and kindly personality in the son of Ham; a patient, plaintive, hopeful protest in his mind against his bonds, and a not unfriendly cynicism in his humor. The plantation melodies in character were always sweet and simple, and the frolics of the cotton field were stamped by a vitality and verisimilitude that made them freely current. Even the costume was a faithful reproduction, and not a little skill was requisite to render the actual dialects of the slave States. Indeed the charter of the negro minstrel performance was its fidelity to nature. It popularized contemporaneous history and fulfilled a mission. It knew nothing of this mission, for it could not foresee that what paid pleased; what pleased interested; what interested begot reflection and stirred emotion, and that emotion, directed by reason, took form in irresistible action and swept away the source of its pathetic pleasure.

With the accomplishment of this important object should have ended its existence. To-day what remains of it reminds us of the superannuated voluptuary of French comedy diet. Its own fires have consumed its own excellence; the ashes of indestructible but unappeasable carnality still glow in mockery of its pristine capability. For the modern minstrel show is a sorry *memento mori*. It is mechanical and without organization with life. There is a first part, consisting of facetious dialogue, aimed at the gallery, but capable of extorting laughter from the parquet. Its songs are the ballads of ambitious composers who pay liberally for the privilege of having their latest gems sung by Mr. Boneblack, of the famous Troglodyte Company, or the inimitable Trilobite tenor, Mr. Sootyface. It adheres to the antique custom of rattling bones and thumping tambourines, of cut and dried dialogues between end men and interlocutor. But, except that some of the performers have good reason to conceal their features under a mask while making the coarse jokes they perpetrate, there is not the least relation between the ebony disguise and the matter of the performance that does not exist between a Nilitic crocodile and the lost Pleiad.

The olio—well, one of the ingredients of the Spanish *olla podrida*, of which it is a cousin, is, as anybody who banquets at a Spanish restaurant must know, dirt. And the *olio* has this disadvantage, that the dirt does not even add a flavor, as it does to the *olla*. The sketches of negro character consist in the sudden appearance of from two to eight persons in lamplblack cosumed as males of the planet Mars may possibly array themselves. After taking certain steps known to the *fauna* of no discovered division of the earth's surface, they greet a corresponding number of presumably human beings arrayed in attire that characterizes them as female. Then comes the fun, as usual, in the dance. The dance is intended to throw the skirts of the female personators over their heads, and the fun lies in the reflection that, if these personators were women, the police would clear the auditorium and lock up the performers in from two to six minutes. The humor lies, we suppose, in the anguish of the police at the "sell."

The delicacy of the fun, which has its only provocation in seeing counterfeit women do with impunity what genuine women could do only once without going to prison for a long term, is not, perhaps, apparent. And yet it is the only fun of the "song and dance business" of the existing minstrel stage. Even the funny farce and burlesque speaking which continue to give interest and support to an innocent and

prosperous uptown negro minstrel theatre, have been banished from the gigantic processions. Vapidity and coarseness are the alternate attractions which have survived. Commodus in burnt cork is the ruler where Brutus once executed the Roman law against his own son.

THE WICKED THEATRE AND MORAL CHURCH ENTERTAINMENT.

GRANTED that the charter of the drama in its highest sense, namely, as an instructor in ethics, psychology and history has expired, it still has certain functions to discharge, certain specific uses, certain rights, dignities, responsibilities. The daily newspaper, the public school, the cheap library, the romance, good, bad and indifferent, even the weekly story paper have invaded the domain once occupied alone by the drama. No reader of English history—and the English is one of the fundamental dramas in the world's history—can be ignorant of the fact that in the Shakespearean period the drama was the substitute for all these diffused agencies and influences, beside being a conservator of language and the abstract and brief chronicle of the time. And yet though the functions of the drama have been limited, many remain.

In the first place there are minds so lacking in ideality that they can be carried by imagination no further than the mere symbolism of a name. The most graphic pen can suggest to such only outlines of characters such as they have specifically encountered. The living, breathing, and different human being carries on the *motifs* of the play and becomes the protagonist of a principle, an idea, even a platitude in a new and startling and, therefore, memorable manner. In a larger sense the stage still holds the mirror up to nature; it still invites the intelligence of the thoughtful and observant, and still develops a literature which may last. Let the puling moralist and sanctimonious utterer of counterfeit sentiments and base morality turn up his nose at the sinfulness which he delights in believing must exist upon the stage, the drama has been as essential an element of civilization and progress as the Bible itself.

This will sound neither rash nor revolutionary after a moment's reflection. The drama can have in no age or language a more perfect representative than Shakespeare. Aminadab Sleek will concede that fact and paralyze you with the sneer that the human personification of the drama was arrested for sheep stealing, and wrote his first couplet (spurious, of course) in abuse of the magistrate who sat upon him.

But the world would be deprived of much of what is most valuable in it without Shakespeare's contribution to the sum of its wisdom and morality.

And did it never occur to Aminadab Sleek—though of course it never did, for ignorance and unthoughtfulness are the chosen companions of bigotry and hypocrisy—that the gems of Shakespeare could have been offered in no other than the dramatic casket? In what other form could so many hundred types of character, whose division brings us to the very starting point of individuality, almost where the thirtieth decimal leaves us in the relation of the circumference to the diameter of the circle, have been developed as vividly, as personally, as memorably and as analytically as in the drama where the process of moral and intellectual dissection is performed *coram populo* and is actual vivisection?

And, of course, our esteemed neighbor, never having read Shakespeare's works, does not realize that in lyrics, or even in the sonnet, he is far below the range of his dramatic sweep.

In case this should meet his eye, we beg him to cut it out and paste it in his hat, for it may save his moral and intellectual life: That the thought of Shakespeare, to which the world is indebted next to the thought of the Bible, could not have been uttered except in dramatic form.

Should this be inadequate to stir his moral liver, let him ponder this other proposition: That the Bible, to whose teachings his life has been a limitless affront, opens with the most dramatic scene conceivable—the development of mind into a universe. The scene is set, the lights are turned up, and before the

curtain falls Infinite mind has laid the basis of the plot, and has diffused the finite from itself.

We wish to pursue the subject no further, nor to rush into psychology to prove the existence of the dramatic instincts in man's nature. Some of our able-bodied friends of the pulpit prove it for us in their very denunciations of the stage and denials of man's yearning for animate art. But, having established the position for the sake of argument, we desire to consider that of Mr. Sleek, who never—or, at most, once in his life, when some wicked companions led him astray with the seductions of the flesh—ventured into a playhouse, and who, by reason of the uncleanness of his own mind, associates the theatre forever with that mental or moral state of which he is so heartily ashamed, and is ashamed only because it would be impolitic to be otherwise. At the head of his highly respectable table he has asserted many times that the influence of the stage is too awful to be contemplated; that he forbids its contemplation. Never will he permit a dependent of his to risk his narrow immortality by venturing therein. We all know the type, and have its language by heart.

Inasmuch, however, as society at large has been unable to discover in him any other claim whatever to its interest, let alone its respect, this personage affects virtue in an eminent degree. As he cannot determine between a corpuscle and a canto, and is very likely to confound footlights with fire plugs, so his intuitive wisdom falls into the vulgar error of supposing that sectarian zeal and Sabbatarian regularity constitute the whole duty of man toward God and his neighbor. Unaware that he attends a more or less brilliant dramatic performance twice every Sunday, and often on Friday evening he is willing to admit that whatever is done for the good of his own particular church is without sin. Provided a party of his fellow creatures can be induced to pay for the privilege of enjoying an evening of very questionable amusement, such as an old folks' concert by the ladies of the choir in costume, or a lovely allegory in which the children of the Sunday school take part, a public exhibition of one's self is a meritorious act.

There is a dreary old person—the worst that can be said against him is that he is a paragon of loquacity and a bore without a peer—who periodically breaks out in New York, Brooklyn, Philadelphia, and other sinful communities, with the allegory of the Great Republic. This kindly old creature, who ought to have been a cynic, and would be if he used his opportunities for observation with more than bovine intelligence has one abiding scheme. He approaches a charitable institution and offers to present his allegory for the eight hundred and forty-nine thousandth time in behalf of that enterprise, he taking a sufficient percentage of the receipts to cover all possible loss and giving the charity the remainder. His terms accepted, he knows that he has but to mention the circumstance that he needs volunteers among the young men and women of the evangelical world to obtain all the amateur dramatic talent—another phrase for vanity—that is to be found among the just.

Aminadab Sleek, who abhors the theatre because it is immoral, cheerfully permits his three eldest daughters and the most precociously pious of his sons to participate in this splendid exhibition of the third Christian grace—charity. Since nobody ever inquired of him wherein lay the charity of looking as nice as possible for other people to admire, Mr. Sleek doubtless has escaped all intellectual effort that might be involved in the demonstration.

The young Sleeks, however, have settled it in their innocent, infantile way that they will be noticed for their beauty in the newspapers, because their exemplary parent has influence, as all pious persons ought to have; that they will look much nicer than the odious Chadband girls in the same class, and that their respective admirers will become smitten to desperation by the public admission of their charms.

There are, we trust, a few intelligent and sincere persons in society among those who abhor the playhouse and yet are willing to let their children appear in such exhibitions in aid of a charity, of the church, of the Sunday school library fund. In contradistinction

from Solomon's fool, they can render a reason. When we ask them the rational basis of their aversion to the theatre, they will answer, for we have heard them: Because, of those who appear upon the stage declaring that they are impelled to it by love of art, few, very few, are sincere; because, even of those, some are mistaken in believing themselves fitted for it; because, of these, some lose sight of their ideal when beset with more tangible temptations; because the others are impelled mainly by ignoble motives—by hope of gain, by vanity and by aspirations yet more hideous; because unrestrained association with mixed characters of the stage is a danger that conquers a large percentage; because vice and virtue in individual life are not more often confounded than in the ideal atmosphere of stage study; because evil passions are stimulated upon the stage—jealousy, vindictiveness, and worse; because the love of display breeds vanity, and the unreality of the art of acting taints the naturalness of the actor.

It is an indictment to be considered, O rare being who can render a reason for hostility to the stage.

But has not every word you utter condemned you for your folly in letting your daughters, young children, friends, participate in these tableaux and allegories? Their judgment is weak; their passions are in the uncontrolled power of their first gush into being; the ambition to please becomes in a twinkling the passion to excel, not with lovely motive, but to humiliate, to wound, to satisfy the pride of life and the desires of the flesh. Envy, hatred, malice, vanity, worldliness and all uncharitableness are predicable of the tableau precisely as of the stage. And worse: because grown men and women with minds trained by study encounter temptation in the theatre—on your church platform, in your charitable allegory, where sad stuff and nonsense are spouted, the temptation is offered to tender little ones. There, the audience, if it could see through the curtain, would witness the undoing of many a lovely young nature.

Ponder it.

PLENTY OF PLOTS AT HOME.

IT is characteristic of genius that it formulates, crystallizes into a situation a phrase, sometimes even into a well defined thought, vague intelligences that we have all had but never succeeded in digesting into form. It is characteristic of the smallest intelligence, of the feeblest ambition and the most helpless pretensions that, where one leads, it follows with the herd. And because genius is rare and feebleness common, the herd that follows the leader is of great proportions. Instances are always at hand, and the stage of to-day furnishes one which will do very well. Please observe that the gentlemen we quote are singled out, not as illustrations of the limit of feebleness. Quite the reverse. They are mentioned, because there is no excuse for their following anybody's lead, especially if their own account of themselves is taken into consideration. But since Joaquin Miller submitted the "Danites" to the popular vote, scores of persons who know nothing about the Far West or the life of the miner have written mining and Far Western plays.

They supposed that it was because Joaquin Miller had found a new geographical point of departure that his play was a success, not realizing that he had tasted the wild, free life, and wrote out of the fullness of his own knowledge and experience; that the crisp actuality and naturalness of the "Danites," not the "glorious climate of California," made the piece famous. So Bartley Campbell wrote "My Partner" and scored; Fred Marsden perpetrated twaddle for J. C. Williamson in the same longitude (name thankfully forgotten), and missed. Campbell won by the strength of his situations, the profundity, originality, purity and perspicuity of his aphorisms and in spite of the glorious climate; Marsden had none of these beautiful sentiments on hand, and his situations had a flavor of Barclay street about them which ill assorted with the scenery. Hence their different fates.

Neither had the least excuse for quitting the scenes of his own experience and flying to scenes he knew not of; because, unless one does it to perfection as Moore wrote "Lallah Rookh" and Beckford composed "Vathek" and achieves immortality at one

stroke, one is pretty certain to be lost. Neither of these gentlemen has impressed the world with the possession of Moore's or Beckford's brilliant imagination. All the less excusable is the constant habit of the American playwright to jump to England, Italy, France or Russia for a subject when the active world in which he moves teems with dramatic material for "tragedy, comedy, history, pastoral, pastoral-comical, tragical-historical, tragical-comical, scene individual or poem unlimited." There is scarcely an issue of a daily newspaper that does not contain a score of plots for him who would unthread the tangled web that makes a situation in a police court or warrants that culmination of absurdity or romance, the newspaper headline, "Astonishing Complications in New Jersey." Not many would have discerned in the modest caption of a certain esteemed contemporary in April, 1865, "Important from Washington," that a President had been assassinated; but the press of the country does not habitually conceal its news under such ambiguous bulletins. Gentlemen in search of unique characters and original plots would do well to read more than the advertisements and favorable notices of their plays. And yet we believe—we are forced to the belief—that talented play writers confine their studies exclusively to this branch of literature.

What, for instance, could be more romantic than the hopeless attachment of Mrs. Bergman, of Philadelphia, young, beautiful and wealthy, for the stolid young Spaniard who so coarsely repulsed her frenzied offer of herself and fortune. There is a ready-made basis for the most romantic drama ever written in Shelley's lines:

"Pan loved his neighbor, Echo—but that child
Of Earth and Air pined for the Satyr, leaping;
The Satyr loved, with wasting madness wild,
The fair nymph, Lida: so the three went weeping—
As Pan loved Echo, Echo loved the Satyr,
The Satyr Lida," &c.

And in Mrs. Bergman's case we find at least one step in this chain of misplaced affection. Imagine the situation, tragical comical, comical pastoral, tragical historical, that such a confusion must give rise to—the tears and entreaties of the ardent wife toward her otherwise enamored dear, contrasted with her stern and repellent demeanor to her lawful husband. Then, perhaps, the almost brutal blow administered to her by the coarse Castilian had its compensation in the frigid rejection of his suit by the idol of his heart in a Park avenue home, and so on through a series of mistaken and preposterous conceptions which remind one of the Midsummer Night's Dream, and which might have been prevented had one of the party come into the world five minutes earlier or later.

Then there was the case of the young and wealthy lawyer of Philadelphia whose first wife left him for an old flame, and whose second preferred a new one to her husband six weeks after marriage. There is a fine opportunity for a dramatic lesson upon feminine inconstancy or masculine tyranny, according as the dramatist finishes the morning toilet. An under current of defalcation and ministerial misconduct, shop-lifting and diphtheria, current and timely topics, would give abundance of incident and a sense of homelikeness and true Americanness to the drama.

And why, may we inquire, has the cheerful and obliging Spiritualist not made his appearance on the boards, greedily soliciting everybody he meets, stranger as well as acquaintance, to please tell him the latest and most incredible ghost story, with a constantly increasing appetite for the incredible. In such a play Emerson and Longfellow might be introduced as a pair of low comedians, and the matter-of-fact police justice be relegated to the tender mercies of the heavy man habitually identified with villains.

Where material is so plentiful, where twelve murderers are hanged in one day; where lovers' perjuries keep the local Jove in a condition of inextinguishable merriment; where laws for the suppression of everything but crime are in process of almost hourly manufacture, the enterprising playwright ought to find plenty of plots, incidents and characters without having to skip to Egypt, Zambesi or Patagonia for a play, and treating subjects, of which he knows nothing, in a manner that nobody can understand.

TRADE TOPICS.

NOTES AND ACTIONS.

....Wm. A. Pond & Co. are very busy.
....J. M. Pelton says that business is brisk.
....Billings & Co. are doing a good retail trade.
....John F. Stratton & Co. say that business is good.
....Sohmer & Co. say that their trade is unusually rushing.
....Kranich & Bach find business, as usual, very good indeed.
....T. L. Waters says that he cannot complain of want of trade.
....P. Kellmer, of Hazleton, Pa., was in this city on Tuesday.
....H. A. Stevens, of Norwich, Conn., was in New York on Tuesday.
....Kroeger & Son call their business nothing extra, but they are doing fairly.
....James & Holstrom say that they have more business than they can attend to.
....Mr. Valentine, of the firm of Valentine & Co., of San Antonio, Tex., is in this city.
....William Wander, Steinway agent in Hartford, Conn., was in New York on Tuesday.
....A. H. Chappell, Steinway agent in New London, Conn., was in this city on Saturday.
....Richard H. Condon, music dealer, of Brooksville, Me., has conveyed realty to the value of \$500.
....Krauker Brothers say that their retail trade is not satisfactory, but their wholesale business is good.
....Newark (N. J.) piano and sheet music dealers, report business improving, and anticipate a good holiday trade.
....Ernst Gabler's rebuilt factory has been painted on the outside, and will be ready for occupation early next week.
....Decker Brothers' pianos are used at the Mietzke subscription concerts given in Baxter Music Hall, Rutland, Vt.
....Blake & Crane, dealers in organs at Pottsville, Pa., have dissolved copartnership. E. W. Blake continues the business.
....It is refreshing to see the interest manifested by certain pianoforte houses in knowing what their neighbors are doing in the way of trade.
....Marshall & Co., of Knoxville, Tenn., dealers in pianofortes, &c., have dissolved copartnership. J. P. McMullen continues the business.
....Zoebusch & Son say that, though they are doing as much as they could wish for, prices are not one-third as high as they have known them.
....J. T. Wamelink, of Cleveland, general agent for Northern Ohio of the Henry F. Miller pianoforte, has issued a neat circular setting forth the merits of that instrument.
....The Moline Pipe Organ Company is said to be very busy. It has now nearly finished two handsome 15-stop organs for Ottumwa and Omaha. They are built precisely alike and have cases of solid black walnut, finely finished. The pipes are painted in the highest style. When these are shipped the company will build a \$3,000 organ for Trinity Church, of Rock Island.

Sherwood.

SPEAKING of a recent performance of the Philharmonic Orchestra, the *Journal* of that city says:

The programme was made up about equally from the old and the newer composers, two of the numbers for orchestra being novelties here. These were the opening and closing selections, the overture to "Penthesilea," op. 31, by Goldmark, and the "Pesther Carnival," by Liszt. The Liszt piece, like the "Rhapsodies Hongroises," by the same composer, is made up of stirring Hungarian themes, ingeniously combined and elaborated into a brilliant and characteristic tone picture. Two character pieces by Heinrich Hofman, first played at the concerts last year, formed another number. The selection that gave the greatest pleasure, however, was Beethoven's Pastoral Symphony. This ever fresh and beautiful work was admirably played, and served better than anything else to show the excellent qualities of the orchestra. Mr. Sherwood's performance of Schubert's "Wanderer" Fantasia in C, op. 15 (adapted for pianoforte and orchestra by Liszt), was another grand feature. This excellent artist gave a thoroughly satisfactory rendering of the work, and the orchestral part was also finely played. At the close Mr. Sherwood was called out three or four times, and finally returning to the pianoforte gave a very fine interpretation (unaccompanied) of Liszt's polonaise in E major. The pianoforte used was a Henry F. Miller grand.

Holiday Trade in Hartford.

HARTFORD, Conn., December 20, 1880.

THE music dealers here all anticipate a lively holiday trade in pianos and organs. The several warehouses are sure to be pretty well emptied by January 1, 1881. The latest novelty which has appeared here is the autophone. The agent here informs me that he is selling from 50 to 60 per day at \$5 each. It is a very taking little instrument, and old folks as well as young are greatly amused with it.

OSCAR.

The Piano and Organ Trade in Waterbury.

WATERBURY, Conn., December 20, 1880.

I CALLED on the different music dealers last week in regard to the music trade in this city. Driggs & Smith, the largest firm here, report business good. They are agents for Steinway & Sons, James Holstrom, Wm. Knabe, and Decker Brothers' pianos, and for the Clough & Warren organs.

B. Shoninger & Co. have a fine salesroom with H. R. Day, agent for their organs and also for the Emerson & Weber pianos.

E. J. Roberts, agent for Dunham & Sons, Demarest & Co., Wheelock & Hazelton pianos; Estey Palace and Smith American Organ Company's organs, reports large sales. The Weber and Steinway seem to be the favorite pianos here.

BEVERLY.

The Music Trades in Richmond.

RICHMOND, Va., December 20, 1880.

THINKING it may be of interest to the readers of THE COURIER to know something of the music trades here and by whom conducted, I present a brief synopsis. Considering that but a few years since there were only two houses engaged in the trade, and those in a small way, and that to-day there are six firms, two of which deal largely, Richmond has every reason to be satisfied at the advancement made in the cultivation of the musical taste of her people. For much of the progress made she is indebted to the formation of musical clubs and the continually widening use of music in the home circle. But to return to the trade. Of those selling musical goods Ranos & Moses are the only exclusive dealers. This is a young firm, having commenced about two years ago. Both members are wideawake, active, go-ahead, energetic and trustworthy business men, thoroughly acquainted with the business and knowing how to handle it. During the past season they have had a good business, and the prospect is bright for the coming year. They are agents for the Estey organ, Knabe and Decker Brothers' pianos and the Sterling organ. They report their patrons as well pleased with all instruments purchased from them. Josiah Ryland & Co., long and favorably known here as booksellers and stationers, are closing out their stock of books, &c., and will turn their attention exclusively to the handling of musical instruments. They are abreast of the times and have the push and energy necessary. The instruments handled by them are Steinway, Chickering, Stieff, Bradbury, Fischer and Grovesteen & Fuller pianos, and the Mason & Hamlin, Burdett, Woods and Shoninger organs. West, Johnston & Co. have the agency for the Kranich & Bach pianos. Such a good house handling such good instruments is bound to come in for its share of the trade. Business with it, as with the others, is on a boom. Its principal business is in books, stationery, &c. C. F. Johnson handles principally sheet music and small musical instruments, as does also A. Hartung and Sheppardson & Co. They are good houses and see that no part of the business is neglected.

F. P. B.

The Superiority of Gold for Strings.

THE use of gold in the construction of musical instruments, never yet thoroughly investigated, offers an interesting field for experiment. Four metals are distinguished as being capable of being hardened to spring temper, and in that state possess more or less power of vibration. Steel hardened by tempering is used for pianoforte strings. Brass is hardened by drawing down or flattening, but the elasticity is not equal to steel. Nickel can also be drawn or flattened, and possesses great springiness; but no metal, either in a pure state or mixed with other metal, equals gold, if combined with copper, silver, or both, for ductility or for power of vibration. A spiral spring made of fifteen carat gold—that is, fifteen parts of fine gold to nine parts of copper drawn into a wire—possesses more springiness. Many years ago, says a writer on the subject, I superintended the manufacture of some gold wire on this principle, as a string upon an ordinary pianoforte, and the results were marked. Not only was the tone considerably increased, but its quality materially improved. With the thinner and shorter strings this was so noticeable that it is surprising the idea should not have suggested itself to others. Fifteen-carat wire drawn down at least six holes after softening answers best. I have also suggested the use of gold for the vibrating tongue of the harmonium, concertina and other instruments of the kind. Some time ago I asked an amateur zither player to try the effects of gold wire upon his instrument, and he has since assured me the increase in tone is so remarkable that he has substituted it for the steel springs with complete success. I think the idea one that merits further inquiry. The expense (if advantages are to be gained) should not deter those most interested in the matter. The harmonium tongues are made so thin that little extra outlay would be required, and with small loss, seeing that the old gold can be remelted. Let any one take a disk of steel the size and thickness of a sovereign, throw it upon a wooden table so as to make it ring, then take a sovereign and beat it in the same way. The first will have a dull sound, as if the metal were cracked, and the second a bright metallic bell-ringing. A still better test is to throw a piece of steel band on the floor, listen to the vibrations; then do the same with a strip of gold of the same size and density. Gold has been used for the strings of the virginal, with what effect I cannot say; everything depends on the gold being alloyed and hardened by drawing down to the desired condition, in which it will stand nearly the same as steel.

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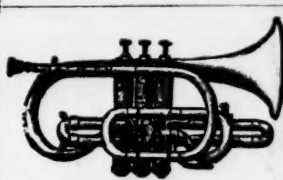
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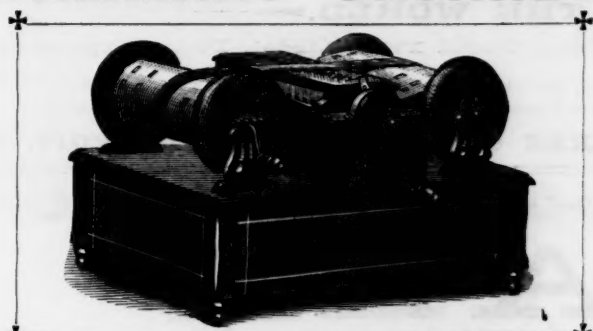
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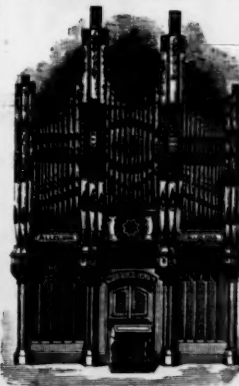
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